

The NEW YORK
CLIPPER

THE OLDEST THEATRICAL PUBLICATION IN AMERICA

JANUARY 7, 1920

PRICE FIFTEEN CENTS



THE NATIONAL THEATRICAL WEEKLY

Remarkable Waltz Lullaby in "Sixths". Nothing Like It Published!
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PICKANINNY BLUES

Lyric by Harold G. Frost

A WALTZ LULLABY

Music by Henry F. Glickman

Slow and dreamy

The moon is sail-ing low Where southern breezes blow, It's twi-light 'round the cab-in door;— When sil-v'ry stars ap-pear,

I hear my Mammy dear, A-sing-ing as in days of yore, And it seems a-gain I'm on her knee And she's croon-ing this sweet mel-o-dy—

CHORUS. Small notes (Alto) ad lib.

Oh! rock a bye,— my hon ey,— while close to Mam my's breast;— The
 fields of snow-y white are gleam ing thro' the night,— so close your eyes,— my dusk y
 lit - tle Pick - a - nin - ny Sweet mag - no - lias sway - ing,— The birds have gone to rest;—
 Just drift and dream on Slum - ber Stream While Mam - my sings the Pick - a - nin - ny Blues.—

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FLOATIN' DOWN TO COTTON TOWN

OUR FAST GROWING, FAST-TIME DIXIE SONG. OPEN WITH IT AND STOP 'EM! CLOSE WITH IT AND KNOCK 'EM DEAD!

THIS KIND IS SCARCE. YOU HAVE BEEN LOOKING FOR A FAST TWO-FOUR DIXIE SONG. THIS IS A "PIPPIN". FULL OF ACTION!

CHORUS

Float in' down.— my hon ey, float - in' down,— Float - in' on the riv er down to Cot ton Town;— Just hear that
 whis - tie toot! toot! toot in' a way,— And those dark - ies sing in', ban - jos ring - in' till the break of day
 Hon ey lamb,— my lit - tle hon - ey lamb,— I'll come back to you and Al a - bam',— While
 fields of su - gar cane seem to wel come me a gain, *ad lib* *a tempo* Float in' down to Cot ton Town.—

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WE ALSO PUBLISH THE TWO BIGGEST WALTZ SONG HITS OF THE SEASON:

Sweet Hawaiian Moonlight Weeping Willow Lane

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CHICAGO: Grand Opera House

McKINLEY MUSIC CO.

BOSTON: 228 Tremont Street
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The NEW YORK CLIPPER

THE OLDEST THEATRICAL PUBLICATION IN AMERICA

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REVENUE OFFICERS WATCHING BROADWAY HOUSE TREASURERS

Entire Staff of One Theatre Discharged After Discovery of Conspiracy by Which Part of Admission Tax Was Being Retained and Split

That the revenue officers of the United States Government have been checking up on the war tax receipts of Broadway theatres was brought to light last week with a shake-up of the house staff of a New York theatre when manager, treasurer, cashiers and doormen were suddenly discharged and put on the grill by government investigators. No one has been arrested as yet, but such may occur at any time.

Government inquiry disclosed a conspiracy between the treasurer, doormen and cashiers to keep a good portion of the war tax money for themselves. The treasurer, it seems, was the master-mind of the quintette, paying his two doormen and two cashiers \$100 each, weekly, to keep their mouths shut and accept their portion of the swag. In this way the Government was defrauded out of many thousands of dollars from that theatre

alone. When the crime was discovered written confessions were secured from the conspirators, it is said, but their arrests held off so that the Government could make similar investigations elsewhere without those under suspicion knowing that their acts were being watched.

It is the opinion of Government officials that similar thefts of greater or less degree have been going on at other New York theatres, and many box-offices are under close surveillance by revenue men.

The theatre where the conspiracy was brought to light now has a new house staff, recruited quickly from other theatres belonging to the same chain. When inquiries were made at the executive's offices of this chain, nothing could be learned because of the strict secrecy that was being maintained at the request of the Government.

KOLB AND DILL OPEN

OAKLAND, Cal., Jan. 1.—Although "Wet and Dry," which came to the Ye Liberty this week, may lack the plot intricacies of former Kolb and Dill productions, it affords a jolly evening. The cast is entirely capable and there is the usual excellent Kolb and Dill chorus. The title of the piece might suggest tears, at this time when all the bar taps are rusting, but the audience which sat through the premiere put on a happy face and determined to laugh, though they could not quaff.

And there was plenty to laugh at. The piece is just one humorous concoction after another, offset by plenty of jazz, elaborate costumes and stage affects. There was also plenty of dancing that brought considerable applause. The chorus was especially good.

Perhaps the best performance of the evening was that of Julia Blanc in the serio-comic role of Chloe, the negro servant. Others besides Kolb and Dill in the cast were: Launenia Winn, May Cloy, Lorenz Gillette, Allen Walter, Hugh Metcalf, Charles Yule, Al Halle't, Mortimer Snow, Carl Berch and Eight Singing Girls.

LEW WATSON ARRESTED

Charged with desertion of his wife and three children, Lew Watson, a member of the "School Days" act, was arrested last week at the United States Theatre, Hoboken, and held under bail for further hearing. According to the police, Watson's wife, who makes her home in Philadelphia, alleges this is the second time he has deserted her.

MABLE FENTON ROSS FINED

NEWARK, Jan. 3.—Mabel Fenton Ross, proprietor of Ross-Fenton Farms, Deal Lake, was among those fined \$250 each last week in the United States District Court here for violating the wartime prohibition act. The defendant, who pleaded guilty, was warned that repetition of the offense would merit more severe penalties.

"FIFTY-FIFTY" RE-OPENS

SYRACUSE, Jan. 1.—"Fifty-Fifty, Ltd." which played a return engagement here this week after being seen at the Comedy Theatre, New York, has many new features, including a revised book by William Lenox, and several new tunes by Harry Carroll. There has been little or no change in the cast, except that, perhaps, they are possessed of many new frocks and with a poise that was lacking at their first appearance.

The production, as it stands in its revised version, is by far the best that has presented itself here this season, and is bound Chicago, where it will have an extended run.

Herbert Cortell, the featured leading man, was very funny in the part of Cornwallis Napoleon Crosby, whose ideas of a good time rarely coincided with those of his excellent wife, Minerva. His best song, "The Argentines, the Portuguese and the Greeks," was encored half a dozen times, and the audience shouted for more when he finally retired.

Florence Brown, as Fluffy La Grange, the "jazz vampire," sang prettily and looked charming, and Margaret Dumont made a stately Minerva. Barrett Greenwood and Ottillie Corday gave capital interpretations of their parts, and the rest of the cast was in adequate hands, and included Frank Pollard, Fern Rogers, the Gusman Sisters, Dorothy Gunette, Florence Brown and Arthur Allen.

COHAN'S FIRST PLAY ANNOUNCED

"The Celebrated Chorus" will be the first production of George M. Cohan, as an individual producer. The play is a farce based on "Madeleine and the Movies," by Patterson Gibbs.

BRATTON AND PAULTON WORKING

"The Peach Girl" is the title of a two-act musical piece for which Jack Bratton is turning out the music and Ed Paulton the book.

BRADY TRIES OUT NEW ONE

BOSTON, Jan. 1.—Some time ago Alice Brady, who is appearing here in "Forever After," received the script to a new play which her father, William A. Brady, the New York producer, had chosen as her new starring vehicle for next season. Yesterday afternoon, at the Plymouth Theatre, the new piece made its appearance for the first time under the title of "Anna Ascends."

The play is the work of Henry Chapman Ford and a melodrama of the purest type, which may boast the added advantage of a timely theme and well worked-out plot. In the title role, Miss Brady is provided with a vehicle that offers her wider scope for dramatic action than anything she has previously presented here.

The story of the piece hinges itself about a young Syrian girl, who, alone, comes to this country to win her fortune. While employed in a cheap restaurant, on the lower East Side of New York, she meets a young man and they both become interested in each other. At this point there enters a crook, a white slaver, who tries to win the girl for his nefarious purposes. When he forcibly attempts to remove her from the restaurant she stabs him and flees, thinking she has killed him.

After an elapse of three years the girl is employed as a stenographer in the office of the father of the young man in whom she formerly took an interest. Then a romance begins, but the little Syrian, with the knowledge of her supposed crime hanging over her, will not listen to marriage. Finally, she discovers that the butler of the house is the very man she thought she had killed, and her silence is broken, enabling her to marry the man of her choice.

Miss Brady has a strong part, replete with opportunities, and gave a clever and broader demonstration of her powers than ever before. Other members of her company of "Forever After" assumed the various people of the cast. The performance was merely a "try out."

"FIDO'S" SIGN LEASE

Monday, the Actors' Fidelity League signed a long term lease of the four-story and basement building at 122 West Forty-third street, which they have occupied tentatively as their headquarters since last August.

At present the house affords both office space and club accommodations. In fact, the top floor has been fitted up as a retreat for members who seek relaxation. But the aim of the League is for a new clubhouse, and a step in that direction will be a special all-star performance at the Broad Street Theatre, Newark, N. J., on the night of January 18th. Plans are afoot for the presentation of a series of plays in New York, including, perhaps, a few notable revivals, the casts for which will be drawn exclusively from the Fidelity membership. When the League moves, as it expects to do, the present premises can be held as an investment.

HARRIS SEEKING THEATRE

Sam Harris has his eye peeled for a theatre, not only in New York, but in Chicago as well. Plans for one in New York were being discussed last week, but are understood to have been abandoned. While in Chicago turning up "The Acquittal" for its opening in New York last Monday, he is said to have looked over several available sites there.

CHORUS GIRL STEALS SHOW

ATLANTIC CITY, Jan. 2.—One of the rarest of stage happenings Thursday night, at the Globe Theatre, gave plenty of pep to the discussion of the new Victor Herbert piece, "My Golden Girl." An unknown chorus girl, by name Jeannette Dietrich, practically "stole the show" in the second act.

It all happened out of a blue sky. The Globe was packed to the doors with a typical, cosmopolitan holiday crowd, which sat listlessly, almost apathetically, through the first act of the show. Then came the opening number of the second act, enhanced by a dancing chorus. Suddenly, just as the chorus reversed to make its exit, a terrific roar of applause came like a swift barrage from the audience, and would not be stilled until a little black-haired chorus girl reappeared. Her name was Jeannette Dietrich and she was dancing like a smoky, brown flame, leaping and whirling and swaying with the most amazing grace and swiftness. Right in the middle of the number she executed a complete lightning-like turn and the audience could no longer contain itself. It started to applaud long, reverberating, insistent. The management tumbled to the strange event and sent her out again with a several seconds' lead, and immediately the house went wild again. She had stopped the show cold.

A skeptical reviewer on the Gazette-Review, the night after, went again to the theatre. Jeannette Dietrich again carried the house, which settled the matter definitely. She was interviewed and the next morning appeared a special column article featuring her, and she became the talk of Atlantic City. By Saturday night the public was buzzing her name from pillar to post, and the Globe's capacity was overtaxed at the evening's performance.

Jeannette Dietrich is only nineteen years old and hails from Boston, a regular American girl. She has been on the stage a little over two years, appearing most recently in the chorus of the "Royal Vagabond."

WANT COIN FROM KENNEDY

The activities of Aubrey M. Kennedy, who several years ago opened a motion picture house at Broadway and Ninety-fifth street, only to have it fail after a few months running, were again brought to light when the Van Beuren and New York Bioposting Company last week filed a summons and complaint against the Kennedy Theatres, Inc., in the County Court.

In their complaint, the plaintiff demands that the court fix the value of 1,000 shares of Kennedy Theatre stock held by Thomas J. Healy, the restaurant man, and Kennedy, the latter having received 500 shares from Healy, and require them to pay it over to the corporation for the benefit of creditors.

The complaint further sets forth that Healy received the stock "for services" in obtaining a lease for the Kennedy Theatres, Inc., of the Ninety-fifth Street property, the rental paid, \$1,250 a week, is fair consideration, and no real consideration was given for the stock.

Following Kennedy's failure to make the theatre "go" it was taken over by the Universal Film Corporation.

LED BY HIPPODROME'S \$103,020 LAST WEEK BROKE ALL RECORDS

Business, Including Midnight Shows and Special Matinees, Surpasses Former Mark for Holiday or Any Other Season of Year

With a record business of \$103,020 for a week's takings, an unprecedented amount for any show house in America, the Hippodrome last week led all theatres in what will go down in history as the greatest seven days' receipts ever recorded in the theatrical business of this country. The extraordinary financial results the week achieved were due, in large measure, to the general boosting of the prices of tickets that prevailed during the week and the double prices, in particular, charged at most of the first-class theatres on New Year's Eve.

In connection with the Hippodrome's business it is worthy of note that the highest previous week's gross recorded at that playhouse was \$79,000, taken in during the week of Oct. 13 last, the Jewish holiday week, and the highest week's gross before that was New Year's week of last year, when \$68,000 was realized. The house has 5,274 seats and the scale ranges from 25 cents to \$2 afternoons, and from 50 cents to \$2.50 at night. And when it is considered that it plays twelve shows weekly and that \$12,000 was realized from the New Year's Eve performance, with a \$4 top price prevailing, some idea of how the total was achieved may be gleaned.

However, Comstock and Gest's production at the Century, "Aphrodite," also played to a gross business last week that will probably go down in theatrical annals as a record business for that house. It took in \$51,644, with \$10,068 as the New Year's Eve receipts. And up on the Century Roof, where the third edition of the "Midnight Whirl" opened a week ago last Saturday, the week's receipts, including those of the opening night, totaled \$21,000.

Nor did Ray Comstock and Morris Gest overlook anything last week when it came to garnering money at the box office, for, at the Fokine dance recital, which they presented at the Metropolitan Opera House, the receipts totaled \$17,400, a record night's receipts at the Met, or other than benefit and gala performances. Every seat in the house, including the boxes, was sold, the top price being \$7, and, in addition, there were 514 standees, each of whom paid \$1.50, exclusive of the war tax, for the uncomfortable privilege of standing.

Next came the Capitol, where the gross receipts totaled \$84,000, thus establishing its leadership as a motion picture house on the biggest film theatre street in the world. The Rialto, Rivoli, Strand and B. S. Moss' Broadway, theatres, each of which played a special midnight performance on New Year's Eve, garnered respectively on the week \$30,000, \$32,500, \$25,050 and \$20,600.

"The Passing Show," at the Winter Garden, with double prices prevailing for the New Year's Eve performance, took in a total of \$35,100 on the week. Following closely on the heels of this total are the receipts of "Apple Blossoms" at the Globe, which totaled \$32,500, and, incidentally, established a new record for a week's receipts at that house.

"Monsieur Beauchaine," at the New Amsterdam, played to \$22,700, and atop the same theatre Ziegfeld's "Midnight Frolic" gathered in \$20,400, with a \$10 top being charged for front row chairs on the roof New Year's Eve. Ina Claire, in "The Gold Diggers," at the Lyceum, played to \$21,310, and "Clarence," at the Hudson, to \$21,750. Ethel Barrymore, in "Declasse," at the Empire, played to \$21,240, and Frank Bacon, in "Lightnin'," at the Gaiety, did \$20,112. "The Royal Vagabond," at the Cohen and Harris, which closed last Saturday night after a year's run, took in \$20,030.

"Irene," at the Vanderbilt, established

a record for that house when the receipts totaled \$20,080. "East Is West," at the Astor, one of the season's biggest dramatic hits, totaled \$19,000. "The Little Whopper," at the Casino, garnered \$17,200.

"Abraham Lincoln," at the Cort, did \$18,700; Elsie Janis and Her Gang, at the George M. Cohan, got \$18,135, and Laurette Taylor, in "One Night in Rome," at the Criterion, played to \$17,640. Lenore Ulrich, in "The Son-Daughter," at the Belasco, did \$18,135; Billie Burke in "Caesar's Wife," at the Liberty, got \$17,100 and Victor Herbert's "Angel Face," at the Knickerbocker, where it opened a week ago Monday night, played to \$17,000. Henry Miller and Blanche Bates, in "The Famous Mrs. Fair," at the Henry Miller, an accredited dramatic hit, got \$16,800.

John Barrymore, in "The Jest," at the Plymouth, played to \$18,020, and the matinee performances of "Night's Lodging," the grim Russian play, swelled Arthur Hopkins' coffers to the extent of \$2,300. "Scandal," at the Thirty-ninth Street Theatre, took in \$16,500. "Adam and Eva," at the Longacre, got \$16,245, the Greenwich Village Follies, at the Nora Bayes, played to \$14,250, and "Wedding Bells," at the Harriss, played to \$15,250.

"Buddies," at the Selwyn, with the Donald Brian, Marjorie Wood, Roland Young combination to attract patronage, gathered in \$16,500. "The Magic Melody," at the Shubert, took in \$15,070; Richard Bennett, in "For the Defense," at the Playhouse, got \$14,120, and "The Rose of China," at the Lyric, played to \$14,050. "Linger Longer, Letty," at the Fulton, which it is going to vacate on the 17th of this month, has been playing to about \$9,000 a week, but last week it did \$13,000. "Civilian Clothes," at the Morosco, got \$11,500.

"The Little Blue Devil," at the Central, which closed last Saturday night, got \$12,000 on its last week. "The Storm," at the Forty-eighth Street Theatre, played to \$12,200, and Clifton Crawford, in "My Lady Friends," at the Comedy, got \$12,000. Jane Cowl, in "Smilin' Through," at the Broadhurst, took in \$12,400. The American Opera Company, at the Park, where it presented "The Geisha" last week, took in \$12,235.

Mimi Aguglia, in "The Whirlwind," which opened the previous week at the Standard, ordinarily a one-week house, played to \$12,026. "Carnival," at the Forty-fourth Street Theatre, with Godfrey Tearle, the London matinee idol, brought here to entire patronage, as it was hoped, did very little business since the opening, but managed to play to \$5,500 last week, its closing one.

"Nightingale Night," at the little Princess, got \$8,000. "The Sign on the Door," at the Republic, played to \$14,000; "The Girl in the Limousine," at the Eltinge, got \$14,300. Barney Bernard in "His Honor Abe Potash," at the Bijou, played to \$11,450, "Too Many Husbands," at the Booth, got \$10,300. Marjorie Rambeau in "The Unknown Woman," at the Maxine Elliott, where it closed last Saturday night, got \$10,000 during its last week. "Forbidden," at the Manhattan, played to \$9,200, and James K. Hackett, in "The Rise of Silas Lapham," at the Garrick, got \$4,000. The Theatre Parisian did a business of \$4,500 on the week, and "Curiosity," at the little Greenwich Village Theatre, did \$4,300.

All of the vaudeville houses did exceptionally good business last week. The Royal did \$16,150, the Colonial \$16,300 and the Riviera \$15,000.

Over in Brooklyn, Al. Jolson finished a two-week engagement in "Sinbad" last Saturday night with receipts of \$29,050 for the closing one.

BARRYMORE REHEARSING

Lionel Barrymore and his new company went into rehearsal this week in "La Robe Rouge," by Eugene Brieux. The play has been retitled "The Letter of the Law," and is being produced by John D. Williams.

In the cast with Barrymore are Russ Whytal, Doris Rankin, Clarence Derwent, Zeffie Tilbury, Frank Arundel, Harry Gibbs, James Hagen, Charles Coghlan, L. R. Wolheim, Wallace Jackson, Lionel Hogarth, Ada Boswell, Leona Hogarth, Maude Hosford and Josephine Wehn.

STEAL SAFE BUT NOT COIN

A much-battered and dented safe, bearing the name of the Criterion Theatre, of Newark, was found by the police of that city in an open lot last Monday, where it had been abandoned by thieves after a fruitless effort to pry it open. When the officials returned the strong box to Philip Bornstein, manager of the theatre, it was found that it contained exactly \$3. Several thousand dollars were removed from the safe the night previous by the manager.

WINCHELL SMITH GOING WEST

HARTFORD, Jan. 1.—Winchell Smith, playwright, who will direct Douglas Fairbanks in his motion picture version of "The New Henrietta," will leave here for the coast on January 5. Fairbanks is to supply the studio, actors and picture costs and take one-third of the profits, while Smith will get the remainder. Smith will return East in the Summer, when his new play, "The Wheel," will be produced in Atlantic City.

CHU CHIN CHOW' DOES \$34,000

INDIANAPOLIS, Jan. 1.—With a gate-receipt of more than \$9,000, "Chu Chin Chow" broke all previous business records at the Murat theatre on Christmas day. Receipts for the holiday week totaled nearly \$34,000, exceeding by far any previous week's takings in the history of the theatre and establishing a record for any attraction in any local theatre.

MANAGERS WANT TEARLE

Now that "Carnival" has been comfortably housed in the store-house, managers along Broadway, headed by David Belasco, are trying to sign Godfrey Tearle, but it is doubtful that he will remain in America. However, at the present time, he is negotiating with a film company which wants to feature him in the screen version of Chambers' "Passerby."

"BETTY" CHANGES HOUSES

BOSTON, Jan. 5.—Because of the demand for seats, arrangements have been completed whereby "Betty, Be Good," will remain here for a limited engagement of two more weeks. The play moved today from the Wilbur, where it has been for a month, to the Shubert.

SOUTHERN TAKINGS BIG

E. H. Sothern and Julia Marlowe are playing to good houses on their Shakespearean tour, as is evidenced by the following figures. In Boston they played to \$45,000 in two weeks. Toronto paid them \$20,000 for one week, and Providence brought over \$17,000.

TAKE WORLD'S FAIR SPACE

PHILADELPHIA, Jan. 4.—The first application for space at the World's Fair to be held here in 1926, to commemorate the 150th anniversary of the signing of the Declaration of Independence, was filed yesterday by Charles Lathrop Pack.

NEW GATTS SHOW OPENS

BLOOMINGTON, Ill., Jan. 1.—George M. Gatts' new musical revue, "The Katzenjammer Kids," opened here at the Grand last week. Following their engagement here the company will tour the southern time.

TRYING TO INTEREST SHUBERTS

SAN FRANCISCO, Jan. 2.—It is reported that Will Morrisey is trying to interest the Shuberts in his idea for producing a yearly "Follies" on the Coast.

SAVAGE'S "SHAVINGS" OPENS

HARTFORD, Jan. 1.—Best described as a wholesome American play, "Shavings," a comedy dramatized by Pauline Phelps and Marion Short, from the story of the same name by Joseph Lincoln, was presented here for the first time this week and bids fair to be a pleasant addition to the temporary theatrical fare.

The authors have attained considerable success in dramatizing the piece, in that the story is told without leaving the necessity of reading the novel to fill in the gaps, which is by no means the rule in dramatized novels.

The story is that of a lonely man, "Shavings," termed "queer," and his love for his neighbor, who finally marries a young major. Amid the atmosphere of Cape Cod, with its sandhills and the way-side windmill shop, the incidents connected with the working out of the piece take place.

Edward Ellis, in the role of "Shavings," gives a creditable performance—clear-cut, human and sympathetic. James Bradbury and Charles Dow Clark are good in the roles of Cape Cod citizens and George Neville and Percy Helton were excellent as nosy members of the community. Clara Moore and Vivian Tobin earned a share in the success of the performance. Others in the cast were Stuart Sage and Clara Moores.

MANAGER DINES COMPANY

SUTTON, Neb., Jan. 2.—The members of "Honolulu," a musical comedy company playing through this state, were the guests of the manager of the company and his wife after their performance on Christmas night at a banquet. William Wamsher, the manager, was the host, and Dottie Wamsher, his wife, was hostess.

The company, which left Chicago on August 28, has been playing to capacity business. After completing their tour of Nebraska and Kansas, they go South to play week stands.

In the company are Dottie Wamsher, Dorothy Russell, Mildred Davis, Virgil E. Siner, Bob Hassellman, Howard Turnball, Charles Salisbury, Arthur Seales and Ray Clifford as principals. In the chorus are the following: Peggy O'Donnell, Babe Marion, Margie Mehl, Bee Queen, Joyce Hammernack, Kate Mitchell, Gertrude Carey, Billie Billings, Eddie Wilson, Lucille Clayton, Violet Giles, Helen Smith, Grace La Rose, Fay Calvert, May Howell, Marie Martin.

The staff of the company is Wm. Wamsher, manager; Arthur Seales, stage manager; Col. Bill Phelps, business manager; Milton J. Mehl, musical director; Harry Tabor, electrician; Ralph Baker, properties; Mr. T. R. Allen, wardrobe.

POPE TO USE FILMS

ROME, Jan. 2.—Official sanction has been granted by the Pope to a cinema enterprise called the "St. Mark's Cinema Institute," launched to present films designed to spread Catholic propaganda throughout the world. They will present motion pictures with a healthy story, fitted for young people, as well as stories of a purely religious character. Mgr. Grassi, the Abbot of Marino, will head the project.

Among the prelates who are directly interested in this venture are: Cardinals Pignatelli di Belmonte, Sbarretti, Lega, Gasquet, Vannutelli, Gagliero and Vigo, Mgrs. Mignone, Todeschini, Cacciadomignoni, members of the Pope's private households, and several heads of religious houses, including Father Rosa of the Society of Jesus.

All Catholic Bishops in America will soon be informed by the Pope of the enterprise and will be asked to co-operate by presenting the films in their dioceses.

CATALINA ISLAND SOLD

LOS ANGELES, Jan. 1.—The Island of Catalina, widely used by motion picture directors for barren locations, has been purchased by a chewing gum manufacturer and will be turned into a Winter resort. He intends to open the place to sportsmen and tourists and will erect a number of amusement places, including a theatre.

FEAR A. J. SMALL HAS BEEN MURDERED OR KIDNAPPED

Canadian Theatre Man Strangely Missing for Five Weeks After Selling String of Theatres and Depositing \$1,000,000 in Banks

TORONTO, Can., Jan. 3.—After a five weeks' search of both this country and the United States, detectives, friends, attorneys and relatives of A. J. Small, the Canadian theatre man, are completely mystified over his sudden disappearance early in December. At the present time there are checks aggregating nearly \$2,000,000 awaiting him here and he deposited \$1,000,000 in the bank the day he sold his theatre holdings, valued at several millions of dollars to the Trans-Canada Theatres, Ltd., a newly organized corporation. E. W. M. Flack, of London, Ont., Small's attorney, expressed the fear today that his client had been either murdered or is being held a prisoner, possibly for ransom.

Mrs. Small, who has steadfastly maintained during the search that she knew the whereabouts of her husband, today acknowledged that no trace of him can be found, and adds an appeal that friends in the United States join with those in Canada in finding him. Five detective agencies have already searched every hotel, hospital and private sanitarium on both sides of the international border, but without result.

George Driscoll, of Montreal, vice-president of the Trans-Canada Theatres, who was prominently connected with the purchase of Small's holdings, said today he had no idea where Small it. "He told me, while the deal was being completed, that he had thought of taking a holiday, of going to Europe, or California, or to the woods for a long rest. But nobody knows what he has done," said Mr. Driscoll. "He has just disappeared."

It is declared that after banking the \$1,000,000 check Small went to the Grand Opera House, and later met Mrs. Small downtown, having lunch with her. After lunch he walked a short distance with her, and returned to his offices in the Opera

House, where he met his attorney, Mr. Flock. Leaving Flock, Small left his offices at 5:30 o'clock, and since that time nothing can be learned of his movements. His business associates supposed that he had gone to New York or to Montreal to check up further details of the transfer, since he had once before disappeared for a few days, finally being located in Montreal with other theatrical men, but no trace of him could be found in either of these two cities.

Theories that Small has been murdered or is being held for ransom are being advanced by many who point out the fact that the theatrical manager had little cash on his person when last seen, and no checks have been drawn on his Toronto bank. Theatrical men say the first clue will come in the form of demands for a huge ransom. Telegrams have been sent to Havana and to New Orleans, where friends have personally hunted for him, but without finding any trace.

According to Attorney Flock, Small was in a cheerful mood when the theatrical deal was closed. He is described as about fifty years old, 5 feet 7 or 8 inches tall and weighing about 135 pounds. He is dark haired and wears a closely trimmed dark mustache.

The missing man started life as a newsboy and launched into the theatrical business, eventually winning control of the legitimate, picture and vaudeville houses of Eastern Canada.

Last Summer a deal was reported to be on by which his houses were to have become a part of the Pantages string through affiliation with the Miles houses, of Detroit and Cleveland, but it never went through, and the one with the Trans-Canada Corporation was later consummated.

AL G. FIELDS WELL AGAIN

COLUMBUS, O., Jan. 2.—Al. G. Fields, who has been absent from his company for several weeks owing to illness, has completely recovered, and is again directing affairs with his old-time vigor. He has also been elected for the tenth consecutive year as director of the Central National Bank of this city.

Mr. Fields has ordered the scenery for his next season's production. Ray Zirkel, who has been in the home office during the minstrel's absence, has joined the show, and is at work on several new numbers for next season.

PLAN SOUTHERN "CONEY ISLAND"

BILOXI, Miss., Jan. 4.—Several hundred thousand dollars will be expended here on an amusement park to be opened next spring, and to be patterned after the Steeplechase of Coney Island. There will be more than 200 concessions, together with a large theatre and a 742-foot steel pier. The project is backed by the Biloxi Amusement Corporation, recently organized by P. Moses, Walter Moses, A. Good and G. T. Overling, of New Orleans, who have been identified with several amusement projects in that city.

INDOOR CIRCUS ROUTED

The R. T. Richards Indoor Circus, which opened last Monday at the Mayflower Theatre, Providence, has been routed to tour the New England States. Included in the cast are the Seigrist Silben Troupe, Hilary Long, Mme. Bradna's Troupe, the Ducas Brothers and James and Teddy Davis. The production is under the direction of Fred Bradna and W. J. Conway, formerly with the Ringling Brothers' Show. It has been booked and routed by H. Blumenthal.

NEW COMEDY OPENED IN STOCK

READING, Pa., Dec. 31.—"The Indian Giver," presented here last night for the first time by the Orpheum Players, is a comedy in three acts by Don Burroughs, leading man of the stock company. Like most new plays, this one is a trifle rough and, in parts, the construction is disjointed. However, with revision and pruning, this piece ought to find favor in the eyes of some New York producer.

The story begins with one love story; soon there is another and then a third one develops. There are unusual situations, a mixture of comedy, pathos and almost tragedy, when a wealthy old editor dies and wills his paper to a young authoress, not knowing that he is thus depriving his aged widow of her rights to the property. The authoress does not want the property, and decides to hand it over to a nephew of the dead man. The nephew is persuaded to come to live in the town, and with him comes a "quack" vendor of patent medicines.

Upon the arrival of these two, things begin to happen and around their escapades are woven the various incidents connected with the working out of the piece. Don Burroughs has the role of the nephew, which, although more than difficult, he handled in an admirable manner. The comedy part, in the hands of Dan Davis, and Ottola Nesmith is all that can be desired in the role of the authoress. Others in the cast were J. Irving White and Frank Charlton.

CIRCUS PLAYS TO \$100,000

Mme. Pubillone's Cuban Circus, according to reports received here by the Wirth-Blumenthal office, has just closed a five-week stand in Havana, playing to more than \$100,000.

VILLAGE FOLLIES CLOSING SET

The Greenwich Village Follies is scheduled to close at the Nora Bayes Theatre March 6, opening the following Monday in Boston, from which city it proceeds to Philadelphia and then to Chicago. If the show closes here at the time scheduled, it will have had a run of approximately thirty-two weeks since it opened at the Greenwich Village Theatre last July 15.

Judging from the business the show has played to during the twenty-five weeks of its existence, upwards of \$325,000, or an average of \$13,000 a week, it is quite probable that the gross on its run here will pass the \$400,000 mark. This will mean that the show's producers, J. Murray Anderson, Mrs. Hawkesworth, Morris Green and those who got in on it later, Joe Le Blang, Al Jones and Charlie Levy, will have realized a considerable profit over and above the \$38,000 it cost to produce.

The theatre in which the show is now housed was leased from the Shuberts for a term that does not expire until next October. The Bohemians, Inc., the corporate name under which the show was produced, paid the Shuberts \$1,000 a week during the first seven weeks. But the rental is now \$1,500 weekly, under the terms of the lease, the Shuberts furnishing nothing but light and heat for the house. Thus, the Greenwich Village Follies does not cost its producers more than \$8,000 or \$9,000 a week to run, so that all money taken in above that sum may be considered velvet.

Last week Anderson finished casting his principals for the newest musical show which he is producing, and which is scheduled to open Friday, Feb. 13, at the Greenwich Village Theatre. The show is to be called "What's in a Name?" and, besides staging it Anderson is also co-author of the book with Anna Wynn O'Ryan, sister of General O'Ryan. Jack Yellen has written the lyrics and Milton Ager is responsible for the score.

A corporation called John Murray Anderson, Inc., with a capitalization of \$50,000, has been organized to produce this show, LeBlang, Jones and Levy not being in it. The officers are J. Murray Anderson, president; Mrs. Beata Hawkesworth, vice-president; Meyer Simon, a wealthy mercantile man, treasurer, and Morris Green, secretary. This show will cost at least \$50,000 to produce.

The following players have been signed to appear as principals in the show: Olin Howland, Williams and Wolfus, Ed Ford, Roscoe Ails, Alice Hegeman, Sinclair and Casper, Gloria Foy, Mildred Holliday, Beatrice Herford, Rosalind Fuller, Honey Kay Cooper, Vera Myers, Ula Robinson, June Krol, Komaki Kimura, Allen Kearns, Sam Moore, Rex Dantzler, Billy Holbrook, Phil White, Josephine McNicoll, Janet O'Dette, Dorothy Smoller and Margaret Irving. Beulah Livingston has been appointed press representative.

HELD FOR COMMISSIONS

Harry Pauley and Freddy Hyder of the "Listen Lester" company, got into trouble last week when the show played in Cleveland. Following the afternoon performance of the show, they were met at the stage door by process servers, and each was served with a "body attachment" upon the complaint of Leslie Morosco, who alleges that Pauley owes him \$400 booking commission and Hyder \$450. The two were taken to their hotel by the authorities, where, under the Ohio State law, they were deprived of all their personal belongings, including their clothes.

According to A. H. Goodman, attorney for Morosco, the two were held at the hotel until time for the evening performance, when they each gave the authorities \$100 and their clothes were returned in time to prevent the attraction from losing a performance.

Morosco claims that Pauley owes him commission as his personal manager, and, although Hyder is under a five-year contract with the John Cort Company, he is also under the direct personal management of Morosco.

"READY TO OCCUPY" FUNNY

SPRINGFIELD, Mass., Jan. 1.—"Ready to Occupy," a farce by Otto Harbach, is getting ready for Broadway and had its premiere performance here last week at the Court Square Theatre. The play is well cast and is entertaining, despite a thin plot that might be cracked at practically any minute during the action if the playwright didn't make all his characters follow an oblique path instead of going after their predicaments by the most direct route.

But, put Ernest Truex in the leading role with a situation that makes his troubles too much of a burden for his limited weight, and the result is bound to be a laughing scream. And this is the sort of role that is his in "Ready to Occupy."

The play starts off by showing that all doesn't run smoothly on the sea of matrimony. It tells of the troubles of two married couples, both of which start their troubles with a quarrel. James Howells (Ernest Truex) finds that his troubles start upon his very wedding day.

In an effort to straighten matters out, a friend of his sends him to a beautifully furnished house, ready to occupy. In fact, the house even includes a corps of servants. He is forced to go to the house without his bride, because of the quarrel.

That night the wife of the owner of the house, who has also quarreled with her husband, returns and stays all night. The butler is the villain, and he holds the two for \$1,000 ransom each. Others also fall into the butler's net and each unfortunate is held for \$1,000. And when all is finally explained, everyone is happy and prosperous except the villain.

Dallas Welford runs Truex a close race for honors. Welford is the villain of the piece and has a part that fits him to a tee.

Others in the cast are Muriel Hope, Leo Donnelly, Nancy Fair, Alice Belmore Cliffe, Elizabeth Gorgely, Eileen Wilson, Frank Allsworth, Edwin Walter, Edward Douglas, and Yvonne Gouraud.

HILL GIVING GOOD SHOW

JACKSONVILLE, Jan. 1.—Gus Hill's Minstrels, which played here last week at the Duval, offered a program that is a well balanced combination of comedy bits, music, dancing and vaudeville. There are a number of good popular songs, with several unusually good solos and some perfect harmonies in the chorus numbers.

The show is led off by Herbert Willison, with "Silvery Moon," "Sleep Baby Sleep" and "Sweet Molly Oh." His even voiced yodelling of the Tyrolean variety scored one of the biggest hits of the evening. Lee Edmunds, in his comedy songs, was also good. Carl Graves, Fred Freddy, J. Francis Breining, Howard Neiling and Frank Delena all made individual hits with their separate vocal offerings.

The Three Musical Cates and the Markwith Brothers scored heavily with a saxophone sextette offering, which included some real comedy, as well as out-of-the-ordinary music. Jimmie Wall went well with his skilfully presented comedy and proved to be quite a favorite with the audience. But the comedy climax was secured and held by George Wilson, who, with his dry mannerisms and clever gags, proved himself to be a performer par excellence.

There is plenty of dancing, well taken care of by Jack Kennedy, Jimmy Brady, Jack Hayes, Joe Riley, Jigger Marr, Joe Clooney, Harry Harvey, Eddie Gallagher, John Buckley and George Fitchett.

"The Blackville Flyer," presented in the second part, is a short, snappy and well-staged afterpiece, and closes the show. Howard Neiling, who, as the queen of the "highflyers" club, gives a clever female impersonation that is almost flawless. The production was staged by Jim Gorman, and much credit must go to him for the smooth manner in which things are run off.

OFFER MEDAL FOR BEST PLAY

The Society of Arts and Sciences will award a gold medal to the writer of the best play to be produced during the year of 1920. They announce that all writers will have an equal chance, but the play must be produced.

COURT DECLARES TICKET BROKERAGE LAW INVALID

Fight Made By Leo Newman and Louis Cohen Against Kilroe-Williams Ordinance, Brings Decision That Prices Can't Be Fixed. Judge Rosalsky Suggests Remedy

Judge Rosalsky early this week, in the Court of General Sessions, held the Kilroe-Williams ordinance, enacted by the Board of Aldermen last Spring, to be unconstitutional. In his decision, which covers fifty-seven typewritten pages, Judge Rosalsky not only declares the section limiting the price which brokers may charge for tickets illegal, but also holds that that portion of the law which compels brokers to procure licenses at \$250 a year, is invalid.

The decision came as the result of an appeal taken by Louis Marshall on behalf of Leo Newman and Louis Cohen, both of whom were convicted in the Magistrate's Court, about six months ago, of violating the ordinance, in that they refused to take out licenses. Sentence was suspended in the court below, but their conviction has now been set aside by Judge Rosalsky.

In his decision, Judge Rosalsky holds, among other things, that, "the defendants refused to procure licenses because they claim that the price-fixing provision of the ordinance interfered with their right to carry on a lawful business; that a license would be of no benefit or advantage to them because it could be revoked for selling tickets in violation of this provision; that such violation is made the only ground of revocation and no appeal can be taken by the licensee; that when a license is once revoked the licensee is not thereafter entitled to a renewal; and that all of these unreasonable and arbitrary restrictions constitute a deprivation of their constitutional rights to earn their livelihood and to hold and enjoy their property."

"The price-fixing provision of the enactment is now challenged by the defendants as void under the 14th amendment to the Federal Constitution, and under Section 6, Article I of our State Constitution, which guarantees all persons against deprivation of their liberty and property without due process of law.

"The price-fixing ordinance is not without precedent, but wherever an attempt has been made by legislation to fix the price of theatre tickets, such legislation has been declared to be repugnant to the constitution, either upon the ground that the legislation could not be sustained within the exercise of the police power of the state in the interest of the public welfare, or because the business of conducting a theatre, even if clothed with public interest, was not within the purview of the doctrine laid down."

Here the judge enumerates a number of cases in point, not the least of which was the decision of Judge Dunn in the Supreme Court of Illinois, where the same sort of law was held to be invalid. In conclusion, Judge Rosalsky holds, in part, as follows:

"In order that there should be no misunderstanding as to the questions passed upon, I deem it necessary to recapitulate the points decided, and this opinion is, therefore, limited to the following:

"1. That the price-fixing and licensing provisions in relation to ticket brokers contained in Section 11a of the ordinance are held invalid;

"2. That the license fee for the year 1919 is excessive and more than reasonably necessary to reimburse the city for the regulation and supervision of the business of a ticket broker;

"3. That the Board of Aldermen was

without power to enact a provision prohibiting a licensed ticket broker from appealing from a decision revoking his license; and,

"4. That error was committed by the Magistrate in excluding evidence offered by the defendants for the purpose of showing the unreasonableness of Section 11a of the ordinance.

"In deciding the question involved in these cases, it must be understood that the provisions of Section 3, 3a and 12, of Article I, of Chapter 3, of the Code of Ordinances were not considered, as these sections in no way affect the decision herein rendered; and no opinion is expressed thereon, for the further reason that the defendants, not being injured by these sections, cannot raise any objections as to their validity on behalf of persons who might be affected thereby. Therefore, these sections must stand. For the same reason, the provision contained in Section 11a, which reads: 'This section shall not be deemed to require a license under sections one and two of this article to obtain an additional license for the sale by him of tickets of admission to a licensed exhibition or performance conducted by him'; must likewise stand, because this provision relates to a person exhibiting entertainments of the stage to the public.

"I am not unappreciative of the fact that this ordinance was passed in answer to a wide-spread public demand to prevent ticket brokers from charging extortionate prices for admission to theatres where popular entertainments are produced, the result being that persons of ordinary means find it almost impossible to purchase tickets for such plays or are required to wait weeks, if not months, before the privilege is accorded to them to witness such performance at a reasonable price.

"Both the theatre and the ticket speculator thrive, because the public is willing to pay any excessive price that may be asked.

"There is no doubt that the evil flowing from this business should be corrected, but the relief, unfortunately, for the reasons already pointed out, cannot come through the courts, for the courts are merely the interpreters of the law. In California and Illinois, the people have sought to remedy a similar situation, but the legislation was declared to be unconstitutional.

"The remedy, in my judgment, can come from the producing managers of the theatres. This can be accomplished through the medium of a contract entered into between the managers of the theatres and ticket brokers to sell tickets at reasonable prices. This arrangement can be made effective if the parties will act in good faith. Fixing reasonable prices for theatre tickets will not violate the law of monopoly, because entertainments of the stage do not come within the inhibition of the anti-monopoly law. In fact, the entire subject is within the absolute control of the producing managers of the theatres, as was pointed out in Collister vs. Hayman.

"Although this legislation is attractive and desirable, and meets, as it undoubtedly does, with popular approbation, courts are not permitted to approve of legislation which clearly infringes upon the letter and spirit of our constitution. The business of a ticket speculator being concededly lawful, it is, therefore, under the constitutional protection.

"The inalienable right of every citizen is to hold and enjoy his property until it is taken from him by due process of law and when one is restricted in the sale of his property on terms which are beneficial to him, it is tantamount to depriv-

ing him of the enjoyment of the same. "This is the positive command of the highest court of this state, and in pursuance of such admonition I have been compelled to declare invalid the price-fixing and the licensing provisions in relation to ticket brokers contained in Section 11a of the ordinance.

"The judgment of conviction as to each of the defendants is reversed, and, inasmuch as no new prosecution can be successfully maintained, the charge against each of the defendants is also dismissed."

The Kilroe-Williams ordinance nullified by the decision of Judge Rosalsky, was passed last Spring after a great deal of agitation had been aroused in its favor. Public hearings were held in the Aldermanic chamber, at which the ability to draft a law that would stand was discussed.

Several different ordinances were drawn by Aldermen, each being submitted, and finally Assistant District Attorney Kilroe, backed by District Attorney Swann, drafted a bill which was submitted to legal experts for ratification. The legal experts, including the Corporation Counsel, gave it as their opinion that the Kilroe drawn ordinance was hole proof, it being so announced at the time. This bill was given to Alderman Williams, who introduced it to the Board of Aldermen, where it was passed, signed by the Mayor and became known as the Kilroe-Williams ordinance.

It was said at the time that the bill was passed as the result of support given it by the McBride Agency, one of the largest ticket brokerage agencies in the country. Other brokers whose business is less extensive, claimed that, through this means, the McBride Agency sought to put their smaller competitors out of business. And why the McBride supported, they claimed, was because one of the McBride brothers is related by marriage to Grover Whalen, at that time private secretary to Mayor Hylan, but since promoted to a commissionership.

However, following the law's enactment, a group of the brokers who had not supported the law, these being led by Leo Newman and Louis Cohen, sought an opinion of its validity from Louis Marshall, a lawyer, who is considered one of the most foremost authorities on constitutional law. Being advised that the ordinance was unconstitutional, many of the brokers, but Newman and Cohen in particular, evinced a contemptuous disregard for it, with the result that these particular brokers, more than any other, found themselves enmeshed in the law on several occasions. And, following their conviction in the Magistrate's Court, they took an appeal, through Louis Marshall, who was engaged as counsel, with the result that early this week their counsel's original opinion of the law's validity was sustained by a court of record.

As a matter of fact, several of the older assistants in the District Attorney's office had stated a long time ago, privately, to newspaper men, that they did not believe the law would hold.

NANCE O'NEIL DOING SHOW

"The Passion Flower" will be played by Nance O'Neill and a company of supporting artists at the Greenwich Village Theatre next Tuesday evening.

In the cast will be Nance O'Neill, Charles Waldron, Charles Fisher, Harold Hartsell, Bruce Mantell, Ridler Davis, Joseph McCauley, Charles Angelo, Mrs. Charles G. Craig, Pauline Moore and others. The play has been translated by John Garrett Underhill.

MARIGNY OPENS VERY BIG

PARIS, France, Jan. 2.—Albert DeCourville's "Marigny," theatre of which he has taken control and which reopened some weeks ago as a variety house, with an all-star bill, of which Charles Withers, now in London, was the hit, shows a huge profit for its run, so far. The house was redecorated and repainted, much on the style of English variety halls. On the opening bill was "For Pity's Sake," with Charles Withers, the Mirror Beauty Squad, the Romanos, the Purcella Brothers, Boucet and others.

"DEAR ME" VERY HUMAN

ATLANTIC CITY, Jan. 2.—Last night at the Apollo Theatre, John L. Golden presented a new comedy, typical of the kind formerly expected from Smith and Golden. The new piece is entitled "Dear Me," and has been written by Hale Hamilton, who has also assumed the leading role, and Luther Reed. It has all the wisdom, good judgment and humor of "Three Wise Fools," with the solidity of composition and steadiness of action which that play possessed. It is distinctly optimistic in tone wholesomely so, but very often straining a point with probability for the sake of its optimism. Nevertheless, its dependence upon character and character development has been wisely placed, for the people of this new play are all lovable humans, mixed up in a rather hackneyed plot.

In a home for artistic and literary failures, in fact, for any kind of a great failure we find a number of crabby gentlemen, quarreling with themselves, their fate, the food and April Blair. April, who is the inevitable slavey indigenous to such places, has some philosophies of her own. She cheers herself by writing herself letters, addressed to "Dear Me" and signed by "Myself," and in which her philosophy of optimism is expressed. With Edgar Craig, a failure, as he says, "at life in general," and a musician who is just recovering from a rather tragic accident, she forms a "trinity" and, together, they go out in the world in quest of success. How they accomplish this is told in a rather worn-out structure, Edgar Craig secretly being Edgar Prentice, a very successful playwright. It is through his ministrations that all three win love and happiness.

Hale Hamilton, as Edgar Craig, does a very adroit bit of comedy work in this winsome play. His personality and mannerisms evoke reminiscences of Jack Barrymore in his earlier days. He is the only noteworthy actor in the cast, which includes Grace La Rue.

CLOSE MONROE OPERA HOUSE

MONROE, La., Jan. 1.—Legal action has been taken by the local authorities to close the Monroe Opera House, following an investigation by the Deputy State Fire Commissioner, when, it is said, it was found that the theatre was unsafe. The house is operated by the Saenger Amusement Company of New Orleans, and has been operated on a legitimate policy for a number of years.

"WHIRLWIND" STILL BLOWING

"The Whirlwind" is continuing to blow despite the panning it received from the local press, playing to capacity on the busy nights and to a good sized crowd at other performances. Mimi Aguglia, who was originally starred in the production, concluded her engagement on Saturday night, being replaced by Laura Walker. It was stated at the Cort offices that Mme. Aguglia had been forced to retire because of acute throat trouble.

STARTING HAMMERSTEIN MEMORIAL

Headed by Fortune Gallo, a drive to raise sufficient funds for a permanent memorial to the late Oscar Hammerstein will be launched next Monday, according to a statement made public this week by the widow of the impresario.

The drive will continue until March 28th, when it will close with a gala performance of stars drawn from the Chicago and Metropolitan Opera Companies, which will probably be held at the Manhattan Opera House.

The Memorial Fund has established offices at 151 West Thirty-eighth street, and Theodore E. Steinway, head of the piano manufacturing concern of that name, has been appointed treasurer. Other officers and the Fund Committee will be announced later.

HELEN MCCLAIN

Helen McClain, whose picture is on the cover of this week's issue, is the prima donna of Geo. Belfrage's "Hip, Hip Hooray Girls." Her career in burlesque has been but a few seasons so far, but she has gradually pushed herself to the front as one of burlesque's leading lights.

RECONCILIATION IMPOSSIBLE, KLAW MOVES FROM OLD OFFICE

After Turning Down Overtures to Become Affiliated With the Shubert and Other Interests, He Establishes New Quarters and Aligns Self With Big Moneyed Film Expansion

After repeated efforts made by their mutual friends since the actors' strike ended, to Bring Marc Klaw and A. L. Erlanger together, failure has resulted, and Marc Klaw last week removed all his belongings from the New Amsterdam Theatre building to the Empire Theatre building, from where he will conduct such theatrical business as he has mapped out for himself. All possibility of a reconciliation is now considered to have been swept away.

This move on the part of Klaw was a popular topic of conversation along Broadway early this week, and many reports of his future activities were current.

It is said that Klaw now plans, in addition to his other theatrical activities, to ally himself strongly with the Famous Players-Lasky Corporation, with which company he is already allied through a block of stock he is known to hold. This stock he acquired in exchange for transferring his holdings in Charles Frohman, Inc., to the Famous Players, the holdings in both companies that changed hands being held in escrow by the Empire Trust Company.

Mr. Klaw will produce a number of legitimate plays, work on the selection of casts, etc., already being under way, but the big ideas that actuated the film people in their recent expansion are entirely in

keeping with his own broad plans, and his energies will, it is said, become more and more intertwined with theirs as the weeks pass by. In fact, it would not be surprising if he would take over the direction of producing many scripts each year, the legitimate rights to be held and controlled by himself, but, with the arrangement that the film company, in which he holds an interest, get them for screen privileges as soon as available.

In this manner, the vast experience of Mr. Klaw, acquired during the years that he fought to make the term "K. & E." stand for what was best in the theatrical business of America, could be utilized to the utmost advantage, both for himself and the film company.

Since the split with his partner of thirty years' standing came, many efforts have been made to interest Mr. Klaw in other theatrical firms, the chief one having been put forth by the Shuberts. Congressman Joseph L. Rhinock, affiliated with the latter, having done his best to swing him over to that organization. Mr. Klaw is said to have figured, though, that such a thing could never be, and turned his ear to the voices of big money interests which wished to acquire the benefit of his theatrical sagacity if not the prestige of his name. The Famous-Players-Lasky connection is said to have been the result.

WANTS MORE ALIMONY
Many persons of note and prominence died during the last year, and the list includes a considerable number of those prominent in the show world in one way or other. Among the latter are the following:

Abbott, Bessie, 41, singer, New York, Feb. 9; Abeles, Edward, 49, actor, New York, July 10; Aronson, Rudolph, 61, composer, New York, Feb. 4; Blossom, Henry, playwright, 52, New York, March 23; Campanini, Cleofonte, 59, opera director, Dec. 19; Cooper, Frank Kemble, 62, actor, New York, Dec. 27, 1918; Drew, Sidney, 54, actor, New York, April 9; Goodwin, Nat C., 63, actor, New York, Jan. 31; Hammerstein, Oscar, 72, manager, New York, Aug. 1; Hull, Shelley, 34, actor, New York, Jan. 14; Irving, H. B., 49, actor, London, Oct. 17; Jacobs, J. W., 58, manager, New York, Feb. 6; Jefferson, J. W., 50, actor, New York, May 8; King, John P., dramatist, Augusta, Ga., May 19; Lackaye, Jas. M., 52, actor, New York, June 8; Lackaye, Mrs. Wilton (Alice Evans), actress, Long Branch, Aug. 5; Leoncavallo, R., 63, composer, Rome, Italy, Aug. 9; Mason, John, 60, actor, Stamford, Conn., Jan. 12; Patti Adelina, 74, prima donna, Wales, Sept. 27; Primrose, Geo. H., 67, minstrel, San Diego, Cal., July 23; Ringling, Alf. T., 56, circus owner, Oak Ridge, N. J., Oct. 21; Rock, Charles, 53, actor, London, July 12; Schirmer, Rudolph E., 60, music publisher, New York, Aug. 20; Stern, Ben, 59, manager, New York, March 27; Thompson, Fred C., 46, producer, New York, June 6; Thompson, L. A., 71, amusement devices, Glen Cove, March 4; Wilcox, Ella Wheeler, 64, Short Beach, Conn., Oct. 30.

WHITESIDE BAGGAGE LOST

SAN FRANCISCO, Jan. 4.—The opening performance of Walker Whiteside in "The Master of Ballantrae" did not take place, as booked, on December 22d, at the Columbia Theatre. Owing to the late arrival of trains and delay in delivery of baggage, the play was postponed and opened on December 24th.

"FOLLIES" HAS \$44,000 WEEK

CHICAGO, Jan. 4.—The Follies drew \$39,045 to the Colonial week before last and upwards of \$44,000 last week.

GALLO JOINS MRS. HAMMERSTEIN

Fortune Gallo, impresario of the San Carlo Grand Opera and Gallo English Opera Companies, will join with Mrs. Oscar Hammerstein in presenting her contemplated season of grand opera at the Manhattan Opera House, following the expiration of Morris Gest's lease on the property on September 1st, it was learned this week.

Under the new agreement Mrs. Hammerstein and Gallo will be partners in the venture and the partnership is to continue for a period of ten years. The season will be inaugurated by a limited presentation of grand opera by the Gallo companies, which will be followed by runs of the Sir Thomas Beecham and Carl Rosa Opera Companies from London, together with other foreign attractions.

The Manhattan Opera House is to be renovated and redecorated next Summer and several structural changes made. The roof garden is to be made into a glass-covered enclosure available both in Summer and Winter for concerts and recitals. Sunday concerts will be given in the auditorium proper. The house will be under the management of George Blumenthal.

OLD THEATRE TO BE LOFT

The property at 17 to 23 John street was at one time known as the John Street Theatre. That was from 1765 to 1798. During the latter year the theatre was partly destroyed and left that way. The property was then rebuilt in later years and a small office building erected, with the theatre as the basis of construction.

The Exchange Buffet Corporation has now acquired the property and will build a skyscraper there as high as the law will allow. The ground floor and basement of the new building will be used by them. The theatre was in the rear of the alley just east of Broadway on the north side of John street.

CICCOLINI TO MARRY AGAIN

DES MOINES, Iowa, Jan. 5.—Guido Ciccolini, the operatic tenor who recently appeared in vaudeville and his wife, are to go through the marriage ceremony for the third time on Jan. 8. This was announced by Ciccolini, who believes that all parties entering into a matrimonial contract should have three ceremonies performed. They were married for the first time on May 3, 1919, and then again a few months later.

FIND CATS PETRIFIED

POUGHKEEPSIE, Jan. 4.—The bodies of two petrified cats were found by carpenters while repairing the floor of the Academy of Music at Beacon, near here. At the time the floor was laid, over fifty years ago, the cats must have been walled in by the builders. The bodies were as hard as flint, but life-like.

WOODS PICKS BARA PLAY

The vehicle in which Theda Bara, screen star and former stock actress, is to be starred has been chosen by A. H. Woods. It is a melodrama in three acts, by George V. Hobart and Julian Willard. The play, which goes into rehearsal shortly, is called "The Lost Soul."

ELSIE JANIS ILL

Suffering from nervous strain brought on by overwork, Elsie Janis will end her engagement at the George M. Cohan Theatre in two weeks, and take an indefinite rest at her home in Tarrytown. After that she will tour for a time and then appear in a revue in London.

TIMBERG RENAMES SHOW

Herman Timberg has renamed his musical show, originally a vaudeville tabloid called "Chicken Chow Mein" to "Round the Town." Hattie Darling, wife of Herman Becker, and Timberg's sister, will be in the cast.

MRS. HARRIS BUYS ANOTHER

"The Proper Spirit," a comedy by Willard Robertson and Kilburn Gordon, authors of "When a Man's a Man," will be produced by Mrs. Henry B. Harris, who is also producing their other play. It will open in the early part of next season.

NEW WOODS PIECE POLITICAL

WASHINGTON, D. C., Jan. 6.—The author of "Common Clay," in the new play shown at the Garrick Theatre last night, discloses at least a persistent point of view toward social motives and morals. Cleves Kinkaid does not conceive the need of the times to be a Rooseveltian toxic against lax and easy-going action, but makes it his true task as a dramatist to prove that stern and rigid moral decisions should be tampered with the milk of charity.

In "The Mood of the Moon" Kinkaid chooses the political field for the instillation of his doctrine. The governor of a State is his hero and the pardoning power is made the effective instrument of a dramatic conflict of motives. When an appeal is made to the executive to pardon a political friend charged with the wrong use of public funds, he displays an admirable integrity and firmness of purpose, though his refusal may mean the loss of an essential vote for the United States Senatorship. But when his wife is threatened with arrest for murder, he sees Mr. Kinkaid's light and pardon's not only her but the embezzler, and the party caucuses cheerfully rewards him with unanimous nomination for the Senate.

The playwright reaches the moral climax through a series of loosely knitted, episodic scenes, some of which are of keen human interest, while one or two are thrilling. Considered by itself, each scene has constructive merit. The opening act, in which the village teacher, whom the governor seeks to marry, shoots her rural lover, makes a little tragedy of its own.

But the machine, as a whole, seems clumsily erected for its purpose.

The cast is remarkable for the variety and excellence of the actors selected for the male parts, many of which belong only to single short scenes. Charles Gottschall is very good throughout. Edmund Gurney will achieve distinction in the part if he will tone down his acting just a shade or two. Romaine Callender, Emmett Shaddock, Charles Bunnel, Harold Heaton, Ethan Allen and Guy Nichols are among those who do wonders with brief appearances.

Miss Kate Morgan, as Abbie Prewitt, has an interesting and humanly appealing role. The part of the governor's school ma'am sweetheart, later his wife, does not offer sufficient opportunity to warrant the engagement of a Jane Cowl, and it may simply be said that this has not been done. Alma Tell, however, is very pleasant mannered and agreeable to look upon.

SETTLE EQUITY CASE

The Shuberts settled their first difference with the Actors' Equity Association last week when Opal Essent, a former member of the "Gaieties of 1919," received two checks, one from the Producing Managers' Association for \$60 and one from the Winter Garden for \$33.

Miss Essent was discharged from the "Gaieties" without notice, and with several other members of the company took up her complaint with the Equity. The settlement was made by J. J. Shubert for one week's salary only. The Managers' Association paid the difference, believing that the players were entitled to two weeks' notice.

COHAN ANNOUNCES 1ST PIECE

George M. Cohan will enter the field of individual production with a new American farce called "The Celebrated Chums," based on Patterson Gibbs' "Madeleine and the Movies." The premiere will take place out of town this month. Cohan is personally selecting the cast.

SEND SCRIPT TO PUCCINI

The book and sketches of David Belasco's production of the "Son-Daughter" were last week dispatched to Giacomo Puccini in Italy, who will compose the operatic version.

EMILY STEVENS REHEARSING

George C. Tyler has placed "Sophie," a new comedy by Philip Moeller for Emily Stevens, in rehearsal and announces an early opening.

VAUDEVILLE

LOEW MANAGER WINS TICKET DECISION

CAN EXCLUDE UNDESIRABLES

Montreal, Canada, Jan. 5.—After a long court fight, the Marcus Loew Theatre here has won a strong decision on the rights of a manager in reserving any or all the seats in his house.

The case in point involved a negro who was evicted from the house after an argument over a seat for which he had paid \$1.10. When he entered the area which contained the seats of that price, he did not wish to occupy the one called for by his ticket and, when he sued the theatre, the verdict allowed him \$10 damages and costs.

The case was then appealed and the higher court reversed the lower one, declaring the Loew manager had the right to have him sit in any seat in the \$1.00 class. The opinion in the case, written by Judge Carroll, was as follows and is a good explanation of the law covering such situations.

"Suppose that Reynolds, the colored man, had wanted to occupy a seat already sold and reserved. Would he have had the right to do so? Evidently not. Well, in this instance the orchestra seats were not sold, but they were reserved for others. The appellant had the right to reserve all the orchestra seats for persons for whom they were destined, and the theatre had the right to sell them to each and everybody in particular. Furthermore, the ticket that Reynolds bought contained a revocation clause, and when he was not willing to submit to that clause the theatre authorities offered to return his money to him, but he refused to take it. It has been shown in the proof that the presence of colored people in the orchestra seats prevents other people from attending the theatre, and appellant is not obliged to suffer a loss of revenue which would result from this fact. Once more, Reynolds knew when he bought the ticket that he would not be admitted to the orchestra seats. That formed part of the contract, and it was Reynolds who broke the contract. The proprietors of the theatre are not obliged to give any representations at all if they do not wish to do so. They give representations as they wish, and they have a right to give them before whom they will. They are not obliged to admit anybody whose presence would prevent their enterprise from succeeding or would injure it financially. I am of opinion that the judgment here submitted is erroneous; that it ought to be reversed, and Reynolds's action dismissed with costs in both courts."

RINGLINGS SIGN FOREIGN ACTS

A number of foreign acts have been booked for the Ringling Brothers' Circus through the Wirth-Blumenfeld office. Included in the group are the Merkel Sisters, Sweden; the Five Whartons, Belgium; Flying Rainats, France, and the Marteloni, England.

ROCK INCORPORATES SHOW

The new producing company which will present Billy Rock's Varieties was last week incorporated for \$75,000. Named as the officers are E. S. Keller, A. H. Loew and William Rock.

NONI COMING NEXT SEASON

Noni, musical clown and a headline attraction in the English music halls, will be brought to this country next season by the Wirth-Blumenfeld office.

NEW ACTS

The Four Haigs terminate their Hippodrome engagement on January 10 and open in vaudeville under the direction of Meyer B. North.

The Bostonian Trio, formerly with "The Bostonians," in burlesque, open shortly in vaudeville with a singing and instrumental turn.

Clyde and Elson are breaking in a new act called "The Clyde and Elson Revue," with three women and two men. The act carries special scenery.

Bonner and Powers, late of the "Little Blue Devil," opened on Monday for a tour of the Loew time, under the direction of Joe Michaels.

OPHEUM NEEDS ROOM

The Orpheum offices, which were to be extended on Jan. 1, have undergone no extension as yet, due to lack of sufficient room. The tenth floor of the Palace Theatre Building is being remodeled to hold the executive offices of the New Orpheum, but this will not be sufficient. It has been suggested that an annex to the present building be built over the stage roof of the Palace Theatre, which runs parallel to the sixth floor of the building.

GROCK SAILS JAN. 29

Grock, the French clown, will sail for England on the Lapland on Jan. 29. He is booked to open on the Moss Empire time on his arrival there. He will shortly go into the London Coliseum for an engagement. He is scheduled to return to America on Jan. 24, 1921, and will stay here until May 30, 1921.

DRANK WOOD ALCOHOL

James Harvey, doorman at the Orpheum Theatre, Brooklyn, is a serious condition as the result of wood alcohol poisoning. In company with some friends he was celebrating the new year, and, in an effort to brighten things up, obtained some spirits, which later turned out to be wood alcohol.

MUST STOP AT 1 A. M.

Billiard and pool cues must be put away by 1 o'clock, according to a new edict of the N. V. A. Heretofore, there was no curfew hour for billiard and pool fans and there were those who played all night.

ROSANO GETS KEITH TIME

SAN FRANCISCO, Jan. 2.—Rosano, the xylophone artist, left here today for Sedalia, Mo. He has been routed over the Keith circuit and will open his tour there. He will introduce his Nabimbophone in the East for the first time.

GET 30 WEEK CONTRACTS

"The Volunteers," the Herbert Girls, Kaufman and Lillian, and Nevin and Mayo have been routed for thirty-week tours of the Loew time, beginning this week. The routes were arranged by Abe Feinberg.

CHONG HAS A COMPLAINT

A Chinese performer who bills himself as Chong, has complained to the N. V. A. against a team which bills itself as Chong and Moey, claiming that is an infringement upon his name.

MOSS NAMES NEW HOUSE

B. S. Moss will start building his new theatre on the site at One Hundred and Sixty-first street and Prospect within a fortnight. The house will be known as the Atlas.

LILLY LENA HERE

Lilly Lena, English music hall artist, arrived in this country last week. She will tour the Keith Circuit in the Eastern States and Canada.

BOOKING AGAIN ON WITH GERMANY

ACTS BEING IMPORTED

Booking of acts between this country and Germany has again been resumed, and a marked influx of foreign performers is expected by next season. German managers are also preparing to book American acts and, following the ratification of peace, there will be a general exodus of performers to and from both countries. Herman Blumenfeld, foreign booking agent, last week began negotiations with German agents to bring a number of foreign acts to this country for the Ringling Brothers' Circus and several vaudeville circuits.

With the ratification of peace in sight, according to Blumenfeld and with the expected adjustment of foreign exchange to follow, booking relations between the two countries will be in a pre-war state by next summer, when the first of the German performers to be booked for an American show since the war, will make their appearance in this country. Included in the group will be Ferry Corway, the singing clown, who will appear in a Broadway production next season, and a number of circus and fair acts.

According to reports received in this country by the Wirth Blumenfeld office, American acts are in greater demand in Germany, at the present time than ever before. The whole country is described as amusement mad, and hundreds of theatres have sprung up all over the country since the war. German managers, who do their booking direct with the performer, are prepared to pay a 50 per cent. increase over pre-war salaries, and this, together with the lure of the one-a-day house, which is in operation throughout the whole of Germany and the assurance of several months of steady bookings, is considered sufficient bait for the American performer.

German managers are especially desirous of booking American acts which set forth some distinctive novelty, with plenty of American comedy and national color. There is also a great demand for acts of the jazz variety, for the hundreds of newly opened German cabarets, where acts of all kinds are presented together with complete shows and revues.

OPHEUM DINES PERFORMERS

SAN FRANCISCO, Jan. 2.—On Christmas eve, the Orpheum management gave a Christmas tree reception and a big dinner to all the artists in the San Francisco and Oakland houses and all the employees of both theatres. Morris Meyerfeld, Jr., president of the circuit, directed the entertainment. About one hundred artists, were present.

WITHERS IN NEW SHOW

LONDON, England, Jan. 3.—Charles Withers, the American comedian, who has created a stir by his performance in "For Pity's Sake," an American travesty, has been added to the cast of "The Whirligig," a new comedy produced here. Prior to the play's production, there were insistent requests from many quarters that "For Pity's Sake" be incorporated into the show.

SHAKE-UP AT FOX'S CITY

A wholesale shake-up of the house staff of Fox's City Theatre was made last week. Sam Freed, manager, was suddenly laid off and replaced, temporarily, by Joe Leo. Benjamin Gruberg has been appointed treasurer in place of Mike Sawyer, also off the job. The doormen and two cashiers have also been replaced.

CELEBRATED AT THE N. V. A.

More than 200 members of the N. V. A. celebrated the dawn of the New Year at the clubrooms. The ballroom was kept clear for dancing and cabaret, while the diners (and drinkers) sat on the balcony and mezzanine. Owen Jones' orchestra of eleven pieces played for the dancing.

During the evening "The Spanish Review" entertained. Among those who had tables were Ray Leason, Betty Teber, Susan Westford, Wilfred Clarke, J. W. Faulkner, Bert LaMont, William Meyers, Mark Nelson, Dr. Pauline, A. L. Robertson, Elsie Reisenberger, O. A. Andres, C. A. Bronson, F. R. Bell, Barker Grave, T. E. Bellitt, George Bogatin, Arthur Camp, Chief Capolican, Jim Cunningham, L. B. Fordham, Charles Fisher, F. B. Squires, J. J. Tanean, Carol Gordon, Pauline Cook, Jack Kane, H. Langstader, Sam Mann, Lou Preston, H. D. Nesler, Robert E. Roberts, William F. Rudolph, John Rice and N. M. Zimmerman. The affair was managed by John L. Hurlburt.

ROBINSON WILL PROBATED

The will left by Ethan Melville Robinson, of the Keith Vaudeville Exchange, was admitted to probate early this week by Surrogate Cahalan and Clarke Day, a friend, who was named as executor.

There were no objections on the part of relatives or heirs. All of his property was left in bequests which go to the Albany Hospital upon the death of the beneficiaries, to be used as a memorial fund for his wife, the income from the estate, valued at about \$1,000,000, to be used for free care and sustenance of patients unable to pay for treatment.

Five thousand dollars was left to the executor of the will to be used for the care of Mr. Robinson's live stock. When the stock dies, the bequest goes to the hospital. All of his relatives have equal life shares in the estate.

INJURED BY FALL

HARTFORD, Dec. 31.—Dorothy Antel, leading lady in "The Night Boat," one of Lewis and Gordon's acts, which opened an engagement here this week at Poli's Theatre, was seriously injured today through slipping and falling on the icy pavement while on her way to the theatre. She was removed to the Hartford Hospital, where an examination showed she had sprained several ligaments in her back. Her family in New York was immediately advised of her injury and her sister, Irene Antel, arrived here this evening in time to take her place in the act.

NEW LOEW HOUSE INCORPORATED

The Eighty-third Street Theatre Corporation was incorporated last week by Marcus Loew with 5,000 shares common stock, no par value, and an active capital of \$25,000. The theatre will be constructed on a corner two blocks above Keith's Eighty-first Street. Named in the incorporation papers as officers in the new company are Marcus Loew, D. Bernstein and Nick Schenck.

HARLEM DEAL OFF

Vaudeville has not been installed at the Fifth Avenue Theatre, at 110th street and Fifth avenue, Harlem, owing to the fact that Sam Kessler and the lessees of the house could not make a satisfactory arrangement. Kessler was supposed to book six acts into the house every Monday and Thursday, beginning with Christmas Day. The house is continuing its policy of motion pictures.

BUFFALO AGENT MARRIES

BUFFALO, N. Y., Jan. 8.—Matthew Dee, of the firm of McMahon and Dee, vaudeville agents of this city, was married on December 31 to Helen Keeley, a bag puncher.

VAUDEVILLE

PALACE

Mons. and Mme. Alf. W. Loyal have improved their act greatly since their last appearance. It is dressed in wisteria shade and the dogs, especially "Toque," never worked better. He does his acrobatic stunts to perfection and catches the balls and knives with but few misses. It would be much better if Loyal could eliminate the few lines spoken, as they do not add merit to the offering. However, it is a good opener and went over.

Coral Melnotte and Edna Needom, one a decided blonde and the other a brunette, offered a budget of songs, dialogue and dances that caught on. Miss Needom is a comedienne who has a good sense of comedy values and handles her material deftly and fast, while Miss Melnotte "feeds" her with a cleverness that puts the act over great. The turns got a great hand in the afternoon, but went over better at night.

Henri Scott is about the best bet that opera has sent to vaudeville. He is a robust man with a voice that carries to all parts of the house. Opening with an operatic aria, he then sang the Toreador song from Carmen, then an Indian love song and finished with "On the Road to Mandalay." He is sure fire, and while announcing his next selection, his tone of speech was pleasant. A. Winter Smith accompanied at the piano, and Scott could have easily given an encore, as the applause that greeted him at the finish warranted it.

Joe Laurie, Jr., added many new friends to his old ones, and the reason is found in the fact that he is a likable chap with a world of personality and a routine of "gags" that caused much laughter. When he introduced his mother and father to the audience and chided the "Old Man," all good-naturedly, the spectators ate up every word. Laurie has added some wonderful material, and, as the act stands, it is a novelty, excellently delivered.

Leon Errol, assisted by Alf. James, held over for the third week, scored as heavily as on previous weeks. His "Souce" is a masterpiece of characterization. But he will persist in calling the names of friends in the audience while working, although he surely must know that this detracts the attention of the major portion of the audience from the stage. However, "The Guest" is a corking skit and Errol is a real comedian.

"Topics of the Day" were flashed during intermission.

Ella Shields impersonated English male characters in an ideal manner. She is about the best in her line since Vesta Tilley and some of Miss Shields' work even surpasses that of Miss Tilley. Miss Shields is pleasingly mannish, and her style and voice are in full accord with the character she portrays. She also dances with ability and grace. All her numbers but one are restricted, and the "Pal" ballad employed for the finish, sent her off with a hit of huge proportions.

Grock, held over for the second week, did not go as well as on his first visit. Some of his stunts are too mechanical to bear repeating. At best he is only good for one time around.

Rockwell and Fox started slowly, but as the act progressed and Rockwell put every ounce of strength into his "Nut" work, the audience woke up to the fact that a real comedian was before them. Seldom does an audience roar with laughter, but Rockwell had them at his mercy with a line of chatter that blazed forth in volumes, and in which every line had a howl. The "musical" interlude, wherein he plays a tin whistle and Fox plunks a banjo, almost had the spectators in hysterics. Next to closing they stopped the show.

Cleveland Bronner presented his gorgous production containing a bevy of pretty girls, elaborate scenery, good singing and splendid dancing. It held them in to the finish.

J. D.

VAUDEVILLE REVIEWS

(Continued on Page 10)

ROYAL

The Ramsdells and Deyo made a slow start with their dance offering, and the first few numbers in their act need a lot of speeding up. It was the last few toe-dance bits that netted the trio a fair amount of applause at the close of the act. One of the girls would do well to pay more attention to her make-up, as it looked very poor from the front. There is one thing in the act which cannot be found fault with, however, and that is the wardrobe, which is very good. With the opening part of the act speeded up, it will find it much easier going.

It is seldom that an act in number two spot, especially one that does straight singing, stops a show, and, therefore, Bartram and Sexton are to be given credit for the very good account which they gave of themselves. Both men have a lot of personality, look neat, and sing exceptionally well. Their repertoire consists, for the most part, of published numbers.

Eddie Heron and a company of two women found the audience easy with a comedy playlet, called "The Traveling Man." Heron takes the role of a traveling salesman, who returns to his wife after an absence of three weeks. The couple have been married for six weeks altogether. She acts cold to him, claiming that women nowadays must devote their energies for the good of the world and pay no attention to their husbands. A second woman enters, and, by making love to the husband, gets the wife jealous. The wife then decides that she was wrong and makes up with hubby. The act is fairly well written and handled.

Grace Nelson was filling in for either Kitty Gordon or Jack Wilson, who were advertised to appear here this week, but were not programmed. Leon Errol was the other who filled in for one of the two. Miss Nelson was not programmed, but was billed outside the theatre. She seems to be rapidly gaining a reputation throughout the city, for although she was new to this house, her name was the signal for applause from the audience. Her exceptional vocal ability, her delivery and her personality, carried her off to one of the biggest hits of the bill. She stopped the show and then took an encore.

While the work of Williams and Wolfus is always clever, somehow this audience didn't laugh as hard and as often as they used to at Williams's stunts. While they went a little better toward the close of the act, the applause they received didn't fully warrant an encore, after two bows.

Corra Youngblood Corson and her K. of C. Octette opened the second half with their brass instrumental offering. Four girls use cornets, as many more trombones, and Miss Corson plays two different instruments, one resembling a tuba, and the other a giant helicon. This last instrument is really worth looking at, for they have become rare things in the last ten years. The act gave a very good account of itself.

It may have been because the audience was disappointed in not having Jack Wilson and Kitty Gordon on the bill, but whatever the reason was, they suddenly grew cold after the first few acts and Demarest and Collette, in fact, even Leon Errol, did not get as many laughs as they generally do. This may also explain the reason for Williams and Wolfus not going as well as usual. However, Billy Demarest did get some laughs with his falls, and the patter got some giggles.

Leon Errol, assisted by Alf James managed to work them up a little with his statuary bits. He presented "The Guest," seen here last season. His "souse" needs no comment as to its faithfulness. James handles his end of the act excellently.

Kinograms closed the show.

G. J. H.

COLONIAL

This week's bill is bound to provide an evening's entertainment for anyone, for it has comedy predominating.

The Jack Hughes Duo opened, following the news reel, and offered a novelty musical act in which Hughes and a woman demonstrated their ability and versatility by playing several different instruments, including cornet, saxophone, banjo and piano. Both play all of these instruments more than passably well, and, in addition, Hughes handles the violin very nicely. They scored very heavily in the first position.

Second on the program were Nelson and Cronin, who offered a singing and comedy act that went over for two encores. The boys have pleasing voices, a well selected repertoire of numbers and know how to put them over. Their knowledge netted them a large sized hit, to which was attached two encores, as we mentioned before.

Dorothy Shoemaker and Company, in a new playlet, entitled "Life," filled the third spot acceptably. Although the act is cleverly done, still, the plot is so obvious that it scored only an ordinary hit. For a further detailed review see our New Acts Column.

Allman and Nally followed them with a cleverly written skit, called "Vice Versa." Although the author, Ben Ryan, may not have known it, the play is especially opportune right now, inasmuch as this is leap year and the scene depicted in the little skit is being enacted quite often. Allman is a likeable chap, and Miss Nally is one of those pocket-sized comedienne you do on. Both are clever and handle their material exceptionally well, with Miss Nally getting a shade the better of the deal.

Grock, who is being headlined here, held fifth place. His antics and comedy bits went over big, while he did them, but on the whole, we must say, and justly so, too, that his impression on this audience was not at all lasting. They laughed at him, applauded his tricks, encored his musical numbers, but after he left the stage their enthusiasm was gone. That, of course, does not imply that he has lost any of his cleverness or that his ability as an entertainer has lessened. It simply means that this particular audience did not take to him as well as they might have. Apparently, the crowd had come to see certain people, and while it applauded what it liked, it saved most of its favor for its own favorites.

Following intermission and the now habitual "Topics of the Day" came Margaret Young, billed as vaudeville's versatile comedienne. She is a singing comedienne who, in appearance makes one think of Mrs. Sidney Drew. She was a great favorite with the audience, which encored her repeatedly. She has a number of popular and one special song selection, all of the comedy type, which she renders in a very pleasing voice.

Dugan and Raymond were a scream in their "An Ace in The Hole" skit. They had the audience in continual laughter, and many of their quips were applauded. Dugan injected one or two original remarks during the act when the opportunity presented itself.

Roscoe Ails, assisted by Midgie Miller and a jazz band of five, cleaned up the honors of the bill. Ails, with his peculiar style of dancing and the young lady, with her style of stepping, took the audience by storm. They were forced to accept several encores, and Ails had to make a speech before the audience would allow them to go.

The Four Nelsons, in their novelty hoop-rolling act, closed the bill, holding the audience very nicely until the last roll. They worked hard to get across and succeeded.

S. K.

RIVERSIDE

Nolan and Nolan, billed as "Jesting Jugglers," opened the show. The juggling done by the man was good and the jesting was conspicuous by its absence. A number of old stunts as well as one or two new ones, all well executed, won a big hand at the act's finish.

Pearl and Guy Magley did well in their dance revue which opens with a Chinese number done in costume, and ends with some fast and well executed dancing by the young couple who are singularly well mated. A bit of shimmy done by the woman in the opening number received a big hand in spite of the fact that all agree that this particular style of dance is already out of date.

Toto, the Kewpie clown, has made a number of changes in his act since it was seen at this house several months ago and the change has considerably improved the offering.

George MacFarlane, the baritone, has taken on considerable weight in the past year or so and now looks more like a prosperous banker or lawyer than the opera singer which he declares he is. There has been no change in George's voice, however, and it retains all its old thrilling clarity and appealing quality. MacFarlane has one of those voices which in his songs makes people forget all their troubles one minute and remember them all in the next. He was in particularly good voice at the afternoon performance and scored strongly.

Myers and Noon, with Grant McKay at the piano, closed the first part, and either the length of the act or its perceptible slowness, particularly in its second half, robbed it of much of its entertaining value.

Irene Franklin in a repertoire of character songs followed "Topics of the Day" in the second half of the bill and sang a number of new songs as well as one or two of the old ones. With one or two exceptions all of Miss Franklin's numbers are of the special variety, and although rendered in her usual artistic manner did not score the success with which she is usually associated. The reception given the Prohibition version of "The Vamp," a published number, plainly indicated that Miss Franklin's act would be materially strengthened by the introduction of more songs of the published variety. At the act's conclusion Miss Franklin, in a neat little speech of thanks referred to her husband and former vaudeville partner, stating that he is ill and will probably be confined to his home for months to come. "There is nothing wrong with the Green family," said Miss Franklin, and this remark aroused both applause and laughter.

The Swor Brothers had the comedy section of the bill almost entirely to themselves, and if they failed to make the most of their opportunity they can blame no one but themselves. There is a lot of good material in the act, and after an excellent start they let an almost positive hit slide away from them. These are days of speed and action and in spite of the fact that the men are portraying the lazy "nigger" type the action of their comedy should not be allowed to continually drag as it did at the Monday afternoon performance.

Aleen Bronson and Co., in a dainty little schoolroom act, in which Miss Bronson is the prevaricating school girl who is kept after hours on account of her untruthful excuses, did well in spite of the fact that next to closing is too far down the bill for an act of this nature. Miss Bronson did well in the part of the pert miss who convinces the school teacher that the telling of the truth in all instances often results in trouble and unhappiness and both looked and acted the role almost to perfection. An unprogrammed lady in the role of the teacher was excellent.

Sheila Terry in "Tea for Three" closed the show.

W. V.

VAUDEVILLE

PROCTOR'S 23RD ST.

(Last Half)

James and Etta Mitchell, the latter a well formed, good looking miss, who never will have any trouble drawing the attention of an audience, opened the show with an aerial ladder and trapeze offering that, aside from being good acrobatics, is good comedy. They have rightly styled their turn fun in the air, for not only do they have a lot of fun themselves, but they let the audience in on it, too.

Tillyou and Rogers held down second position with their acrobatic dancing act which, although well received, when reviewed, did not receive the applause it merited. Their work is cleverly done and passed off with such ease that the audience seems to think it is easy. To be frank, their comedy did not impress the reviewer favorably, as it likewise failed to do about two years ago, when he first saw them. The act was then Tillyou and Ward, if we mistake not.

Third position fell to The Douglas Westley Players, who last week were appearing over the Fox time as "All's Fair." They have a very clever little comedy turn that went over nicely. The plot has to do with making a woman see the light and how two pals get together to do it. It is very well handled.

Ben Smith, a fellow with an Irish tenor voice and an accent, that comes from only one place, the South, followed. He tells a few stories, sings a few songs and then the audience makes him come back and do more. He knows how to tell a story and sing a song.

J. Francis Sullivan is a true example of his race, witty, and quick to grasp an opportunity for comedy. He carries a woman with him, billed as his company, who serves as his foil. He scored a big hit with his witticisms and bulls and had to take an encore.

Marie and Anna Clark followed with their humorous skit on the patriotic speaker. One of them, garbed as a service woman, starts to address an audience on the subject of after-the-war work. The other, working from the audience, interrupts her with several comedy remarks. After that, it's just a matter of routine till the end of the act, which is, nevertheless, very clever.

Frank and Mazy Hughes closed the show with a dance diversion called "A Dancing Romance." They are good dancers and have an excellently arranged act, which they put over for a hit. Their accompanist does his share very well, also.

"A Virtuous Vamp," with Constance Talmadge, was the feature. S. K.

CITY

(Last Half)

Joe Leo is the new house manager here and an entirely new force has been installed to assist him.

The Burton Brothers, formerly known as the Up-Side-Down Millettes, followed the films with their double trapeze offering. The men are using the same routine of thrilling stunts and got over for a big hand. In their closing bit, they generally use a spot-light, but, for some reason or other, it was omitted when reviewed and the stunt lost in effectiveness as a result.

Rene Riano has an act that proved to be a little too clever for this audience and she did not get the amount of applause her efforts deserved. This girl has a very original routine of songs and eccentric dances, the latter numbers being especially good. With a little more to her routine, she should soon make the better houses.

James Swift and company are using a comedy playlet which was formerly presented by some one else on the big time. It tells of a young man who blunders into a girl's room in a hotel, sends his trousers to be pressed, and then is discovered by the girl, whose maiden aunt is in the next room. It would be a difficult thing for anyone to believe that this playlet, as handled by the present cast, has ever been on any but the smallest of small time. The girl does about the best work of the trio, but that is nothing to boast of. The young man's work lacks conviction and the work of the maiden aunt is the worst of the three.

Fred Weber followed the news reel with his ventriloquial offering. He puts over some good stunts, and also some good patter.

McCormack and Mallon, two neat appearing young men attired in tuxedos, offered some comedy and a routine of eccentric dancing. The comedy has room for improvement, but the dancing is sure-fire.

Wardell and Doncourt found the audience easy with their straight patter skit, in which the woman is running against the man in an election for mayor. As the man is in favor of a wet town, he naturally wins.

Senator Murphy has added a few new gags to his monologue, and was compelled to come back for a curtain speech when reviewed. His line of chatter and his delivery of it is excellent.

The Shirley Sisters and Bud Bernie, playing this house for the second time in one month, closed the show with a neat singing and dancing offering. G. J. H.

VAUDEVILLE REVIEWS

(Continued from Page 9)

PROCTOR'S 125TH STREET

(Last Half)

Eight acts were offered on Friday evening, and, judged in comparison with the average programme, the bill given here provided excellent entertainment for the price.

Felix and Fisher opened with their trapeze and horizontal bar turn. A man and girl composed the team, the former doing the acrobatic work. The girl went through a neat dance while jumping a rope, and for the rest of the act, assisted with the "props" and looked pretty. The comedy gags used in the act should be placed on the shelf, for they have long been mildewed. The stunts on the horizontal bars and trapeze are very good and netted them a lot of applause.

Seymour and Holt was the only act tried out in the afternoon that was held over for the evening performance, and went fairly well. See New Acts.

Lexey and O'Connor, a neat appearing young man and a very attractive girl, almost stopped the show with their eccentric dance offering. Both are exceptionally good in this line. The act will be fully reviewed under New Acts.

James T. Grady and a company consisting of a young girl and a woman, offered a comedy-drama in one act that also gave a very good account of itself. The playlet will be found under New Acts.

Wahl and Coleman found themselves at home with songs and patter. Miss Wahl formerly appeared with Billy Tracy, the songwriter, and evidently owns this act. At any rate, she carried the act over mainly by her own efforts. See New Acts.

The Volunteers still retain their original opening, from which this quartette derives its name. The men sing well and have a good routine of comedy. Being Friday evening, most persons in the audience were fooled into believing that the act was a tryout, but, if they did have that opinion of it, it did not hinder the men in it from pulling a lot of laughs and applause from the house.

Sandy Shaw scored the biggest hit of the bill with his Scotch songs and characterizations. He will soon be placed in a class with Harry Lauder, for his material and delivery are excellent.

Sammy Berk and Juanita Sawn scored big. In praising Miss Sawn, we do not wish to detract any credit from the work of Berk, for, as a dancer, he is one of the best to be seen. But it must be said that a better soubrette than Miss Sawn would be as hard to find as a good whiskey at the old price. In closing spot, the two were called back for four bows. G. J. H.

KEENEY'S

(Last Half)

Keen and Foxwood, colored entertainers, in a song and dance act, put lots of pep into the opening position by the way they put their numbers over. Like all colored entertainers, they have the art of jazz at their finger tips and they sure let it go.

Rhoda and Compton, in an operatic singing act with a special settings, were on second and scored a distinctive hit. Both have excellent voices and use them well. They were called upon to take an encore, for the audience liked their work immensely.

Ward and Mayo have a very clever little skit, the most remarkable part of which is the way they get away with all the old gags they have in it. We thought that most any audience knew all of the old gags by heart but we were eventually mistaken, for the audience here laughed itself sick at gags that were old when Ward and Mayo were kids.

Dixon, Bowers and Dixon, offered their act "The Three Rubes." They cleaned up all there was on the bill and that is saying something with an all comedy bill. Their acrobatic dancing and tumbling, coupled with their very humorous bits of business earned them an encore, for which they offered a very funny bit of business by burlesquing a country ball team.

Percy Pollack and Company, the latter consisting of a man and woman, offered a comedy playlet which might easily be called "Barnum was Right," or "They all Fall." It has to do with a doctor in a small town who falls prey to one of the oldest and smoothest skin games in the world. The piece is very funny and excellently handled by Pollack and his assistants.

Leonard and Willard offered their well known "Outside Seldom Inn." For some unknown reason their special drop was not in use, but that did not matter, for they certainly put their stuff over. They talk a little, sing a little, and dance a little, doing everything well.

The Canton Trio of Chinese entertainers, offered a routine of tricks that are the usual thing with acts of this kind. A little juggling, some contortion, some fire-eating and some hair swinging constitute the routine of the act, which was received with favor.

"More Deadly Than The Male" with Ethel Clayton, was the feature picture. S. K.

JEFFERSON

(Last Half)

The King Brothers would find it greatly to their advantage to cut out a good deal of the stalling in their act. The men have a very good routine of stunts, some of them are even sensational. But stalling in a strong-man act has ceased to work up applause, as it used to. Acrobatic acts such as the Four Jansleys, who go straight to work and keep at it all the time they are on stage have found that much more applause is forthcoming from so doing.

Watkins and Williams, man and woman, offered some singing and patter in the second spot. The male member of the team possessed a pleasing voice and the lady sings fairly well. But the patter needs a lot of improvement, not only in the way of gags, but also in delivery. They also essay a dance.

Pilcer and Douglas, also man and woman, followed with some more singing, which was fair, and some dancing that was much better. The most attractive part of this act are the gowns worn by Miss Pilcer. In fact, the turn is a "wardrobe" act more than a singing and dancing turn.

Wilson and McEvoy can also use a number of new wheezes in their line of patter. One of the men takes the part of a "sousie" and although it serves for a few gags in the opening part of the act only, he retains it throughout the entire act. Both sing well and deliver their numbers with good effect.

Chappelle and Stennett, a mixed colored team, though they followed three acts which contained singing, found it easy going with a number of songs. The man's voice becomes weak in parts, but the girl manages to carry the singing over well. They also offer some patter in which the girl puts the comedy end over well.

Fred Le Grant and a company of one man and a woman come next and, although they are supposed to be primarily a comedy sketch, the act happens to be about a music professor and a married woman who thinks she has a good voice. Both the professor and the woman sang a number of songs during the act and it must be said their voices are pleasing. But they were handicapped by their position.

Hoey and Fischer, the former of the well-known team of Hoey and Lee, are singing Hoey and Lee's "At the Peace Conference" skit. Hoey's work is familiar to all, and Fischer is a capable "straight" who handles Lee's end of the act capably.

"Love and Kisses," a tab, closed the show. G. J. H.

FIFTH AVENUE

(Last Half)

Cutty and Nelson opened a corking good show with an equally good musical act in which was offered vocal and instrumental music. Cutty plays the xylophone, cornet and piano, while Miss Nelson plays the piano and sings. They scored heavily and took an encore, justly theirs.

A. C. Astor is a ventriloquist of ability, for he throws his voice very distinctly and knows how to get the most out of it. He is an Englishman, but, contrary to popular opinion, he has a good sense of humor. In second position, he succeeded in scoring a hit and earning an encore.

Charles Howard and Company have changes in the act which will allow it to be reviewed under the heading of New Acts.

Mabel Burke and company, the latter being Sydney Forbes, held over from the first half by popular demand, were on fourth and scored a huge hit with their rendition of the old and new favorites. For the second half, they used an entirely different repertoire of numbers than they used the first. They declined an encore.

Bobby Henshaw is a clever comedian, a rather good singer and a still better mimic. He gave several imitations, told a few stories and, before we forget, plays a banjo and ordinary ukulele expertly. He rendered the "Stars and Stripes Forever" on the banjo uke and scored a hit all his own.

The Billie Shaw Revue, with Billie Shaw and two male assistants, followed. The act is one of the classiest dancing acts hereabouts. We say this in full justice to other acts. While offering nothing startlingly new or novel, the numbers are put over in such a manner that one cannot help but applaud them.

James B. Donovan and Marge Lee scored the hit of the bill. Being Irish, they cannot help but be popular and they had an easy time winning the heart of everyone. They cleaned up everything there was in sight, having in addition to their personal attractions, real entertaining ability.

The Four Bards closed the show with a sensational casting and balancing act with which they held the audience seated until the fall of the curtain. They cleaned up a good solid hit, considering their position.

Looking the show over, it's no wonder the house was packed to the doors. S. K.

HARLEM OPERA HOUSE

(Last Half)

The bill moved along fairly fast and offered a good variety of acts quite above the usual quality of vaudeville run at this theatre.

It fell to Leddy and Leddy to start off the show, opening their routine with some harmony in one. Later they took full stage and performed various somersaults and falls, making the drummer work overtime to help the comedy along. The turn received a good quota of laughs and started the show merrily on its way.

Rob and Whitman kept up the merriment with an act in one that harkened back to school days, the pair getting their fun out of kid characterizations and school-day pranks. The man has a catch-line "Ask me go ahead!" which was sure-fire every time he sprang it. The girl makes a pretty picture, most of the real work falling to the man.

A rather clever playlet occupied the third spot as a vehicle for Mollie Fuller and Company.

Following the playlet came Shelden and Dailey, a sister act, which picked up as it went along, ending with a lot of speed. The girls dress nicely and look "class." One of them plays the piano and both sing. A "blues" number was particularly well rendered.

Bert Hanlon, who says he isn't going to sing about the flag and then starts in to shout, "Hurrah for General Pershing!" had his audience with him from the start, and, due both to his winning personality and to excellent material, registered a good sized hit.

Closing the vaudeville portion of the bill was Johnny Ford and his Five Original Melody Maids. It has been said that this act resembles the Ward and Girls act, but the only strikingly similar thing about the two is that, in several numbers, the girls all play pianos simultaneously. The rest of the act is entirely different, in fact, quite original. At the end of the turn, Ford introduces some of his old dancing steps, which received a good hand, although done with more effort than in former days. H. J. G.

REGENT

(Last Half)

Simmons and Bradley, a man and woman strikingly garbed in costumes suggestive of Winter, whirled and danced on roller skates. They were both fast and graceful and their act created a good impression in the first spot.

Klass and Termini, one being a good pianist and the other a good violinist, have a good musical act, but somehow the offering lacks that element which the name of the former suggests. Perhaps it would be best for the one who plays the piano to stick to that instrument instead of essaying the accordion, as he does toward the end of the act. As for the violinist, he could lend a great deal of character to the act, it seems to us, if he would acquire some grace of gesture.

Dobbs and Welch cracked a number of gags that are already frowsy with age but, just the same, their act, which they call "The New Janitor," aroused more than a passing degree of mirth. As it now stands, they will probably continue getting by but if it's the big time they're aiming for, they'll have to change it considerably.

Kaufman and Lillian scored better than anyone else on the bill, due chiefly to the work of Miss Lillian, who is a fast and furious comedienne. But why she persists in that most innocuous affectation, a noisy intake of breath at the end of each utterance, is beyond our understanding. It certainly doesn't add anything to her capabilities; in fact, she'd be a much better performer if she eliminated that particular affectation from her bag of mirth-provoking tricks.

Lew Pistel started well with his blackface offering, but he failed to maintain the good start. His character work is good and he received support from his blackface assistant. But the humorous material they used waxed thin toward the end.

Adelaide Bell and Company is nothing more than Miss Bell in a series of dances, with a young man at the piano banging out the rhythms and playing solos while she changes her costumes. She has a way of dancing that is all her own, which doesn't mean that she is the most graceful or nimble-footed exponent of terpsichore in the world; it's only that she has a way of patting her back with her soles that makes her dancing more or less distinctive. However, she's good to look upon, and she danced amid nice settings. M. L. A.

ACT JOINS SHOW

The Sunia Samuels Russian Cathedral Quartet, which has been appearing around New York as a special attraction, opens with "The Light of the World," the new Comstock and Gest show, that goes into the Lyric Theatre this week.

VAUDEVILLE

"HEARTS AND FLOWERS"

Theatre—Jefferson.

Style—Quartet act.

Time—Twenty-five minutes.

Setting—Flower shop interior.

"Hearts and Flowers" was, once upon a time, a big girl act. In its present form, it is just a quartet act, there being two men and two women in it. One of the men takes the part of an English dude who turns out to be an escaped nut while the other essays the role of a negro porter about the flower shop.

One of the women is the proprietress of the shop, and the other a lady of the bright lights. The thread of a plot runs through the act as follows: The lady of the bright lights, Miss La Rue by name, has been receiving flowers every day, sent by a mysterious somebody. She determines to find out who sends them and, accordingly, visits the shop they come from. She enlists the aid of the negro porter to help her find the sender.

Enter our English cousin, who is equally anxious to meet his light of love. The negro porter again is drafted for service. He arranges things beautifully and all is set for the ringing of the wedding bells when, bang, it is discovered that the bridegroom-to-be is an escaped nut. Thus ends love's young dream.

The act is well put on, and has evidently been given much attention, for it runs along very smoothly. The people in it are capable and do their utmost to put it over. Honors go to the blackface comedian and the blonde prima donna. A pleasing little turn, as such things go.

—S. K.

SEYMOUR AND HOLT

Theatre—Proctor's 125th St.

Style—Talking and singing.

Time—Fourteen minutes.

Setting—In one.

From the start of this act, the pair in it showed that they were not going to give the audience anything original. And they didn't. With the exception of one or two gags, the fourteen minutes of their routine, except where a song was rendered, was consumed in their springing gags which have long been thrown aside as too old by small-time American acts.

We say American, for this team is, evidently, English. At any rate, the male member played the part of an English comedian and his accent clearly portrayed his nationality all through the act. At that, he must be given credit for ability to spring gags, for he did get laughs even with some of the old ones.

That the pair have some ability cannot be denied, and with some new patter they should be able to get bookings.

G. J. H.

LEXEY AND O'CONNOR

Theatre—Proctor's 125th St.

Style—Dancing and singing.

Time—Fourteen minutes.

Setting—In one.

Lexey and O'Connor are a youthful appearing team and, besides having youth for an asset, both have personality sticking out all over them, especially the girl. Their offering is primarily one of eccentric dancing, but the girl delivers one or two popular songs. She has no voice to speak of, but has a manner of delivering a jazz number that gets over.

The shining quality in both is their eccentric dancing. They have an original routine of steps, which not only will bring applause for the difficult ones, but also get laughs by the manner in which they are done. The act can fit into any bill and, with the proper position, will give a good account of itself. G. J. H.

NEW ACTS AND REAPPEARANCES

MYERS AND HANEFORD

Theatre—Fifth Avenue.

Style—Rube comedians.

Time—Twenty minutes.

Setting—One (ordinary).

Whoever should tell you that either one of these fellows is new at the game would be passing erroneous information. Far from being new, both have the stamp of oldtimers upon them. They dress as young hicks from Hicksville itself. And we must say, hoping that their feelings won't be hurt, that they are the most natural looking hicks we have ever seen on the stage.

The act opens with a number called "Down in Arkansas," into which are interpolated several refrains from an old "blues" number, but that's all part of the game. The teller of the two then sings a ballad which he puts over rather well. His partner follows with a specialty acrobatic dance that is a sure fire applause getter.

They concluded with the playing of a musical saw which the writer viewed two years ago, played at that time by the inventor, but which he saw for the first time on the stage of a vaudeville house in this act. This last bit went over with a crash, as the audience was somewhat mystified by the whole thing. A good act, well handled, can spell only one thing—success.—S. K.

GUY BARTLETT TRIO

Theatre—Harlem Opera House.

Style—Comedy and Singing.

Time—Fourteen minutes.

Setting—In one.

All three members of this act are male, two working in full dress, and Bartlett doing the comedy end, attired in "rube" make-up.

The two in full dress start the act off by discovering that Bartlett is not with them. On his entrance, he tells them a sad (?) story, somewhat on the lines of the Bert Fitzgibbons story about the mother who killed her daughter, which leads into a "crying yodel." While the gag itself is not so good, the yodelling bit starts the act off with a dandy amount of applause.

Bartlett then delivers several comedy bits, which can be vastly improved in the way of gags that are new. The other two serve as "straights" for some of the gags, but most of their work is in the singing. This part of the act is good, for the three possess voices that blend pleasantly. With the patter bits improved, it will make a first-rate turn for the three-a-day route.—G. J. H.

"THIRTY PINK TOES"

Theatre—Fifth Avenue.

Style—Comedy acrobatic.

Time—Fourteen minutes.

Setting—Four (special).

When the curtain rises, the audience sees a bed and a couch, upon which are stretched three people, with thirty pink, dainty toes showing. Naturally enough, the audience suspects that they are women's toes.

But the audience is wrong. The toes belong to three men who, after rising from their resting places, offer an excellent comedy tumbling, acrobatic and hand-to-hand balancing act. The turn is full of novelty and comedy, which is properly handled. The men know their work and do it right, which is, after all, what counts.

The turn should have no difficulty closing a show.—S. K.

MERKLEY TRIO

Theatre—Jefferson.

Style—Dancing act.

Time—Twenty minutes.

Setting—Full stage, bare.

This act contains two women and a man, the latter evidently the owner of the offering. He opens in one, singing a number in which he announces the purpose of the act.

The scene then goes to full stage, with a hat rack and a settee constituting the furniture. The man and one of the girls then offer a specialty ballroom dance. This done, the man announces in rhyme that he is tired and that his other partner will offer a number. This little miss, by the way, has a toe-dancing specialty all her own and scored the largest individual hit in the act. After she has completed her number, a specialty by the first two follows, after which the toe dancer offered another difficult specialty. The man then announced in rhyme that they would offer their impression of the Indian-shimmy dance, and, wearing costumes that were half Indian and half Parisian, they did so.

Each number in the act is introduced by a short rhyme in which they tell what they intend to do. The act is a neat little dance offering, and should have little difficulty in getting time.

S. K.

NAT NAZZARO AND CO.

Theatre—Audubon.

Style—Acrobatic.

Time—Twelve minutes.

Setting—Full Stage (special).

Nat Nazzaro has found time to leave his booking and producing work in the hands of Max Tishman and Edna Hirsch and is again playing in vaudeville, this time also with a youngster. Jimmy Nazzaro, otherwise known as Nat Nazzaro, Jr., is now playing with the U. S. S. Jazz Band, after having been coached by Nazzaro for some time. But Nazzaro now has another youngster with him, apparently in his very early teens, and who really could not be very much over sixteen. This lad is one who will bear watching, for the stunts he does with Nazzaro are really breath-taking. Nazzaro must be given credit for his present acrobatic offering, for it is above the average opening or closing acrobatic act generally seen in vaudeville. At this house, the act was placed in fourth position on a bill of six. The act moves fast and the best part of it is that all stalling is omitted. It is one that will get over with any audience.—G. J. H.

STEWART AND WOODS

Theatre—Audubon.

Style—Talking and singing.

Time—Fourteen minutes.

Setting—In one.

The male member of this mixed team essayed the role of an English comedian and does it well. His partner, an attractive woman, handles the "straight" end of the offering capably.

The two are presenting a routine of songs and patter for their act. Both possess fair voices and deliver their songs well. While the patter has a few spots which can be improved, on the whole the gags are clever and the dialogue gets over well. In the better class of small-time houses, the act should find it easy going.

G. J. H.

JACK INGLIS

Theatre—Fifth Avenue.

Style—Nut comedian.

Time—Fifteen minutes.

Setting—in one.

At the stage right, there is a table with a phone on it. Inglis enters, goes to the phone and the following conversation takes place:

"Hello, is this the fish market? Have you any dry herring? You have! Well, give them a drink."

Having given the audience an idea of what they can expect, Inglis follows with his famous "dollar down and a dollar a week" song. After giving a few imitations on that often maligned, yet sometimes necessary instrument, The Jews Harp, he offers a burlesque on the protean artist making his quick changes. For this number, he uses an excellent parody on "The Face on the Bar Room Floor," to which has been added some lines specially written for him.

Inglis' ability as a nut comedian is a matter of record. With his present vehicle, and the way he works, he will have no trouble getting over, for he knows how to tickle the humors of an audience. He will always be able to take care of himself.—S. K.

FRANK JUHAZ

Theatre—Jefferson.

Style—Magician.

Time—Eighteen minutes.

Setting—Ordinary, in one.

Juhaz is a magician, an announcement that in itself means very little. To say he is a good one would, also, mean very little. But, in addition to being a magician and a good one, he has a comedy act that is sure to delight the patrons of the family and better style three-a-day houses.

Juhaz presents a number of card tricks, a few new ones and a few old ones, and does them very nicely, for he is quick with his hands, which means something. He also carries with him a rather fleshy personage who provides all the comedy. This fellow has the laziest manner and the most cow-like look we have ever seen on the stage and he uses them to gain laughs. Let it be said right here and now, he gets them, too. He does not say two words throughout the entire act, all of his comedy being of the silent type, but he gets laughs just the same.

Juhaz and his confederate have a clever little comedy magic act and they put it over very nicely, indeed.

S. K.

PICCOLO MIDGETS

Theatre—Proctor's 58th St.

Style—Acrobatic, Comedy.

Time—Fifteen minutes.

Setting—Full stage.

Three midgets, two of the same size and one taller, are offering several bits similar to some of those offered by the Singers. The trio have worked out a pleasing routine of strong-man, acrobatic dancing and comedy bits, which, because of their size, will enable them to be featured along the three-a-day route.

Two of them, one impersonating a female midget, go through a dance and later also offer a boxing match that is good for several laughs. The acrobatic work contains a lot of good stunts and these also get laughs in places. The taller one of the three offers a bit of instrumental work by playing a guitar, while doing some tumbling work. The act will find it easy going in the family houses, for the little fellows, aside from being clever, have a universal appeal, as everyone likes to see the smart little chaps work.

G. J. H.

DRAMATIC and MUSICAL

"ANGEL FACE" HAS GOOD MUSIC, BUT THE BOOK FALLS SHORT

"*ANGEL FACE*"—A musical comedy by Victor Herbert, lyrics by Robert B. Smith, book by Harry B. Smith. Presented by George W. Lederer, at the Knickerbocker Theatre, Monday evening, December 30, 1919.

CAST

Tom Larkins.....	John E. Young	
Arthur Griffin.....	Tyler Brooke	
Sandy Sharp.....	Richard Pyle	
Hugh Fairchild.....	John Reinhard	
Rockwell Gibbs.....	Howard Johnson	
Professor Barlow.....	George Schiller	
Ira Mapes.....	Bernard Thornton	
Slooch.....	Jack Donahue	
Irving.....	William Cameron	
Mrs. Zonobia Wise.....	Miss Edna von Buelow	
Betty.....	Miss Marguerite Zender	
Vera.....	Miss Minerva Grey	
Paula.....	Miss Mary Milburn	
Lily.....	Miss Marguerite St. Clair	
Pearl.....	Miss Gertrude Waxelle	
Mrs. Larkins.....	Miss Sarah McVicker	
Tessie Blythe.....	Miss Emilie Lea Moya.....	Miss May Thompson
Other characters by Misses Georgie Sewell, Miriam Medie, June White, Audrey Burton, Flora Crosbie, Virginia Eastman, Lucille Kent, Edna Stillwell, Irene Wylie, Lillian Young, Anita Walton and Muriel Manners.		

Unbalanced is the word best used to describe "*Angel Face*," which took its stand along Broadway last week at the Knickerbocker. The new musical comedy, with its tuneful and spirited airs by Victor Herbert and its clever and neat lyrics, from the pen of Robert Smith, are offset by a libretto that is tedious, archaic and confusing, to say the least. However, there is a large and competent cast, which presents a rather creditable performance, for all the shortcomings of the book.

The story has to do with a decrepit old man of eighty or more years, who is turned into a frolicsome youth of thirty by the grafting of the gland of a vigorous young monkey into his anatomy by a noted French savant. The theme, in all, is an ideal subject for such an operation.

It is true that the piece is musical, for Victor Herbert has interspersed it with some of the best tunes heard this season. There are eighteen in all and among those that will be remembered for a long time by New York theatregoers are, "I Might Be Your Once-in-a-While," a men's chorus entitled, "Sow Your Wild Oats Early," and a "Dance Eccentric."

There is much effective and clever dancing by Jack Donahue, Emilie Lea, the Sewall Sisters and May Thompson. For singing, Mary Milburn did well and displayed a strong, high voice and Marguerite Zender sang the "Once-in-a-While" song prettily.

The proceedings which Mr. Smith has invented for the piece, with the exception of the experiment with the monkey gland, took place in the bachelor apartments shared by a young sculptor and a comic opera composer and the lounge of a hotel. The love affairs of the two toilers in the field of art were impersonated by John E. Young and Tyler Brooke.

ACTORS' FUND WINS

Norris W. Brown, a salesman, met with two reversals last week in the Appellate Division in the two actions he has brought against the Actors' Fund of America. The first, an appeal from a judgment dismissing his complaint for \$150,000 damage action, was denied.

In the latter case, the decision of Justice Pendleton of the Supreme Court, in setting aside a verdict of \$3,500 was sustained.

Brown sued under a contract alleging that he had been engaged in December, 1915, with the understanding that he would be paid a percentage on certain moneys collected by the organization during the ensuing year.

WOODS GETS THREE NEW PLAYS

A. H. Woods will produce a new play entitled "No Liquor—No Love," by John Montague, who has been attached to the Woods staff for a number of years in the capacity of advance agent and company manager. He is the author of "The Narrow Path," also produced by Woods.

Woods also has secured the dramatic rights to "Tutt and Mr. Tutt," by Arthur Train, and for "Five Fingers," by Samuel Shipman.

ELSIE FERGUSON GETS PLAY

Elsie Ferguson, who has been acting entirely for motion pictures for the past several years, will return to the stage in Arnold Bennett's play, "Sacred and Profane Love," now playing in London. The American rights to the piece are controlled by David Belasco and the Charles Frohman Corporation is enabled to present Miss Ferguson in it by arrangement between Belasco and Alf. Hayman. The piece has caused considerable discussion abroad.

WILLIAMS GETS IBANEZ PLAY

John D. Williams has signed contracts with Vincenzo Blasco Ibanez for a dramatization of that author's novel, "Blood and Sand." This will be one of the first of his novels to reach the stage.

GRACE GEORGE SEEN AT HER BEST IN LATEST PIECE

"*THE RUINED LADY*"—A comedy in three acts by Frances Nordstrom. Presented by William A. Brady, at the Majestic Theatre, Brooklyn, Tuesday evening, December 30, 1919.

Dorothy Mortimer.....	Lelia Frost
Dallis Mortimer.....	Richard Farrell
Jack Torrence.....	Freeman Wood
Julia.....	Helen Reimer
Bixby.....	James McDuff
"Bill" Bruce.....	John Miltner
Mrs. Potts-Thompson.....	Caroline Locke
Olive Gresham.....	Frances Nordstrom
Ann Mortimer.....	Grace George
Mazene Breslin.....	Katherine Cosgriff
"Cutie" Bird.....	Marie Bayar

Although more or less clumsily handled by the author, "*The Ruined Lady*," Grace George's latest starring vehicle, has a decided humorous trend and, for all its technical shortcomings, is a play of originality and several times better than Miss George's last piece, "She Would and She Did."

For those venturesome persons who bided themselves to the premiere, was the reward of seeing Miss George at what is very near her best. They were also rewarded by seeing a play which, if it did not send them home dazed by its sparkle, at least gave them assurance of an evening well spent.

The plot of the story revolves about a young woman who is devotedly loved by a typical man who, finding that his sweetheart is determined to rear her brother's motherless children, settles down to take life as it comes. In his comforts, he gradually loses sight of the fact that the children have grown up and that his sweetheart is anxious to be more than a friend.

A returned friend, keen to the situation, plots with the sweetheart to reawaken his love by bringing about a compromising situation, which occurs with a vengeance. But the dull lover of years does not realize his opportunity until it has almost passed. Just before it is too late, he awakens and the curtain falls to smiles and happiness.

Miss George is as piquant as ever and is given ample opportunity to display her gifts as a comedienne. She is ably supported by a well-chosen and efficient cast. Frances Nordstrom, the author, as well as Richard Farrell and Freeman Wood, handle their roles in a finished manner.

"THE PURPLE MASK" PROMISES TO BE BEST DITRICHSTEIN PLAY

"*THE PURPLE MASK*"—A romantic melodrama in four acts, adapted by Matheson Lang from the French of Paul Armont and Jean Manoussi. Produced by Lee Shubert at the Booth Theatre, January 5th, 1920.

CAST

Duke de Chateaubriand.....	James C. Malady
Armand de Trevieres.....	Leo Ditrichstein
Marquis de Clamorgan.....	Stephen Wright
Monsieur de Morley.....	Robert R. Ranier
Vicomte de Morsanne.....	George H. Frenger
Baron de Vivonne.....	L'Estrange Millman
Abbe Brochard.....	Burr Caruth
Fouche.....	Walter Howe
Brisquet.....	Brandon Tynan
Captain Lavernals.....	Orlando Daly
Lieutenant Roche.....	Earle Mitchell
Brigadier Maillard.....	Clyde Veaux
Brigadier Caron.....	Gustav Bowhan
A Sergeant.....	M. A. Kelly
A Sergeant.....	Lloyd R. Flagg
A keeper of the Toll Gate.....	Eddie P. Wood
Laurette de Chateaubriand.....	Lily Cahill
Valentine de Grisolles.....	Ann MacDonald
Madame Anais.....	Margaret Sutherland
Sabine, her niece.....	"Boots" Wooster

In these days when melodrama lurks almost invariably around police headquarters with the mystery of who-did-it running through three or four acts until the playwright decides that the hour is late and lets the audience in on the secret so that the final curtain can fall, it is a pleasurable relief to find one far and away from this beaten track. Such an exception is "*The Purple Mask*," which goes into a world of make-believe but still is mystifying and exciting enough to keep the audience at wit's end throughout the performance and novel enough to give the lie to the assertion that there is nothing new under the sun.

To go into the plot would be cheating the play. It unfolds a battle of wits between Armand de Trevieres, known as the "Purple Mask," and his relentless pursuer, Brisquet, agent of the prefect of police of Paris. The play takes place in the days when Napoleon was First Consul and revolves around the famous Royalist plot.

Leo Ditrichstein, in the role of the Royalist hero, adds one more distinctive role to his long string of successes. In the portrayal of this character, there is many an opportunity to rant, but the star gives a finer understanding to the part and handles the character with much grace and humor.

Opposed to the hero is Brisquet, a character that has a capable portrayal in the hands of Brandon Tynan. His work is really on a par with Ditrichstein's, for the portrayal is a notable characterization.

One cannot help but feel that this play has been remoulded from its original book by Ditrichstein. There is evidence in its production, of a master-hand, for every character, incident and gesture has been carefully and intelligently thought out, and every detail works to one single effect.

The play is full of color, being a costume play. As the daughter of the Duke de Chateaubriand, Lily Cahill presents an exquisite picture, and, what is more, exactly fits the gracious role that is hers.

All of the other members of the cast are far above ordinary, and, in fact, "*The Purple Mask*" promises to be the biggest success that Ditrichstein has yet appeared in, which is saying considerable.

GUILD PICKS NEW PLAY

"*The Power of Darkness*," by Tolstoi, will be the third production of the New York Theatre Guild, and will open at the Garrick Theatre on January 15. The play is a tragedy of Russian life and the Guild's production will be the first time in English on any stage.

TO APPRAISE N. Y. THEATRE BLDG.

Application for the appointment of appraisers to judge the value of the New York Theatre was granted L. Erlanger, Joseph P. Bickerton, Jr., and the estate of William Harris, by the Supreme Court last week, with a view of allotting to the petitioners their share in the corporation controlling the property.

Following an investigation of the affidavits of the plaintiffs, which alleged that the majority of the stockholders, led by Marc Klaw, Alf Hayman and Henry Dazian, voted to sell the property for a price \$400,000 below its real value, the Court appointed Carlisle Norwood, Phoenix Ingraham and Bryan L. Kennelly as appraisers.

Despite the fact that the Famous Players-Lasky Corporation was to take possession on January 1, the tenants have been notified that they will not be compelled to move, as yet. No plans have been decided upon for the alteration or reconstruction of the theatre and building.

If the negotiations which the Famous Players are carrying on with several tenants of the Putnam building, also their property by recent purchase, go through, it may be possible that the plan to reconstruct the New York Theatre building will be entirely abandoned. For if these negotiations are carried through successfully, a big motion picture theatre and office building will be built on the site of the Putnam building.

This deal for the Putnam building depends mainly upon the willingness or unwillingness of the Shanley Restaurant Company to give up its lease on the ground floor.

"SMILIN' THROUGH" WITH JANE COWL ANOTHER SPIRIT PLAY

"*SMILIN' THROUGH*"—A fantasy in a prologue and three acts, by Allan Langdon Martin. Presented by the Selwyns, at the Broadhurst Theatre, Tuesday evening, December 30, 1919.

CAST

The Mother of the Boy.....	Miss Lalive Brownell
The Mother of the Girl.....	Miss Elaine Inescort
John Carteret.....	Henry Stephenson
Dr. Owen Harding.....	Ethelbert D. Hales
Ellen.....	Miss Charlotte Granville
Kathleen Dungannon.....	Miss Cowl
Willie Ainley.....	Philip Tonge
Kenneth Wayne.....	Orme Caldara
Mary Clare.....	Miss Elaine Inescort
Jeremiah Wayne.....	Orme Caldara
Mooneyne Clare.....	Miss Cowl

For the second time this season, a play involving the idea of the survival of the spirit after death and its influence on the thoughts and actions of mortals, has made its appearance in a Broadway playhouse, this time under the title of "*Smilin' Through*." It is rather crude in construction, a blend of obvious theatricalism and a rather elusive theme of fantastic tenderness.

The story deals with one Jerry Wayne who, in a fit of jealous despondency, fires on his friend, John Carteret, at the hour of the latter's wedding to the beautiful and bewitching Mooneyne Clare, and how she, in a swift rush to shield her lover, intercepts the shot. The ghosts of this tragic hour haunts the old garden for fifty years and rise to bar the way when the son of Jerry Wayne comes, years later, to court the lovely niece of Mooneyne Clare.

Jane Cowl plays the dual role of the spirit and the niece. Her portrayal of these two characters was one strong in dramatic contrasts and beautiful in spirit. Most of the acting honors fall to the star, but there are also good performances by Henry Stephenson and Philip Tonge, while Orme Caldara and Ethelbert D. Hales are good in important roles.



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CENSORS AND BURLESQUE

One branch of theatricals that so-called reformers delight in picking on is burlesque. Why they do this is hard for one familiar with this end of the show business to understand.

Recently a meeting was held in New York by censors from up in New England who came here to see Broadway and to tell the officials of the Columbia and American wheels how they should run their business. They have even made a set of rules that must govern all burlesque shows playing every city on the wheels. Censors Gamble, of Providence, and Casey, of Boston, after a two-day meeting in New York, submitted six rules that must be carried out, not only in the cities they are drawing pay from, but from others as well.

Why all this? The rules, or at least the most of them that they have drawn up, have been in force for some time. They speak of "cooch" dancers, which have not been seen regularly in burlesque for a number of years. Also, the "shimmy" is slammed, as are bare legs or feet, although the latter can be exhibited with special permission.

What does that mean? Why the "special permission"? The circuit won't give it. So why should these censors want to give it to certain ones?

They also speak of one-piece suits "worn to display the female figure." What other reason would they be worn for and as long as the wearer conducts herself properly (as the house manager always sees that she does) no harm can come from it.

They do not like the "dope" character either and have barred it. Do these gentlemen understand that this character is portrayed more in ridicule than anything else? Nobody would ever be tempted to use drugs by the imitations done on the stage, for they are always in ridicule.

Using indecent and profane language is a thing that has not been allowed for so many years that it would be a novelty to hear it now. Orders for performers to work on the stage only were issued by both circuits at the beginning of the present season, and it is up to the house manager to see that rules are carried out.

It would be a good suggestion, we think, for these censors to save the expense of coming to New York for another meeting, which they announce they intend to do shortly, so far as burlesque is concerned, and devote their energies to

other branches of theatricals, where they might find some of the things mentioned in their rules and leave burlesque shows to the men who have devoted their lives and money to raise the standard of the business to a plane that is very high.

The Managers Were Right

When prohibition was about to go into effect last July 1, managers were asked what they thought its effect on the theatrical business throughout the country would be. For the most part, they were in accord in saying that national prohibition would bring increased patronage to the theatre. And the few that dissented were simply voicing the "grudge" feeling that lurked within them against the law's enactment, rather than their logical analysis of the situation.

Almost six months have now elapsed since the country went dry. During that time the theatrical business has experienced a period of unprecedented prosperity. This is not proven by the business done in the theatres of the larger cities alone, for houses in every hamlet, village and town have taken on a new lease of life and are attracting hordes of amusement seekers daily.

All of which proves that the managers were right; that the managers are watching the pulse and impulses of the people carefully and that they seem to be able to adjust their enterprises more quickly than any other class of business men.

LIKE AUSTRALIAN TIME

Editor N. Y. Clipper:

Dear Sir:—Just a few lines about conditions in Australia and New Zealand. We have been out here since February 25 last and have been working continuously ever since. We have played thirty-five weeks in eight houses, from three to six weeks in each town.

At present there are very few important acts out here. These have been out here about two years. We are the newest importations, excepting Archie and Gertie Falls, who came out for McIntosh, but are now on the Fuller circuit, and Eddie Monroe, who came out with Harry Lauder. He is now playing the Fuller New Zealand circuit for eight weeks before going to South Africa for the African Theatres Trust, booked through Ben and John Fuller.

Conditions are better now than at any other time in the history of Australian vaudeville. There is a shortage of acts and a big demand. The salaries are on a par with those in America, but, of course, that is figuring your expenses paid on all circuits. The management pays everything. An act's only expense here is laundry and hotel and whatever they care to spend on personal luxuries. An act working for \$125 is equal to \$200 in the States.

Every act plays three or four weeks in each house. Their hotel bill averages from \$7.50 to \$10 per week. They have no commission to pay to agents. They get no telegrams. Baggage hauling and excess is paid. Railroad fares paid. No tips, Contracts call for no tipping. No lay offs except while traveling, and the longest jump possible is by boat from Australia to New Zealand, where, of course, your accommodation is provided and, consequently, costs you nothing to lay off. On an average, each act loses one day every four weeks.

The income tax is small. It cost us \$20,000 income. Street car fares are only two cents a section, four-cent limit; taxi cabs, 24 cents per mile, regardless of the number of passengers. Phone calls, two cents; telegrams, sixteen to twenty-four cents for twelve words, including address and signature; clothing, none better anywhere, very cheap in comparison to America.

Some American acts here recently are The Camille Trio; The Faynes, just left for America; Archie and Gertie Falls, The Juggling Creightons, Correlli Trio, Moon and Morris; Hazel Vaughn, gone to America; Al Bruce Revue Co., Bert LeBlanc and Jake Mack Revue Co., Tom Haverly Revue Co., Louis London, and Tompini's Magicians. Prince Tompini just returned to America.

These are about all the American turns out here at present.

All American acts are a riot here if they have anything at all. And any act that can get this time should grab it. It is wonderful. One show nightly, with one or two matinees weekly, except in Sydney, Melbourne and Adelaide, where there are two shows daily to wonderful audiences.

Guess I have told you all, so will close for now, with best wishes to THE CLIPPER, we are, Sincerely yours,

JOE AND VERA WHITE AND TEXAS,

"A Vaudeville Chop Suey."

Dunedin, Nov. 16, 1919.

25 YEARS AGO

Victor Herbert, cello virtuoso, composed "Prince Ananias," an opera without a tenor role and with the principal roles for the baritone, the contralto and the comedian.

C. T. Dazey produced "The War of Wealth."

"Poor Little Mary," by Maurice Levi, was being sung by leading vocalists.

Mr. and Mrs. Kendal produced "Lady Clancarty."

"The Case of Rebellious Susan" was produced at the Lyceum Theatre, New York, with Isabel Irving in the title role.

"The Fatal Card" was produced at Palmer's Theatre, New York, with Wm. H. Thompson, Amy Busby, W. J. Ferguson, E. J. Ratcliffe, Agnes Miller and May Robson in the cast.

H. W. Petrie published "I Don't Want to Play in Your Yard" and "Come to the Arms of Your Baby."

J. J. Dowling produced "Capt. Hearne."

The bill at Koster and Bial's, New York, included Les Four Diez, Les Mayos, Eugenie Petrescu, Paul Cinguevalli, Mons. Bruet Riviere, Rossow Brothers, Amelia Glover, I. Tschernoff, Flora Irwin and McAvoy and May.

Answers to Queries

L. H.—Elsie Janis appeared in "Miss 1917" at the Century.

S. E.—Emily Ann Wellman was featured in "The Young Mrs. Stanford," presented in vaudeville.

F. D. R.—The Great Richards is a female impersonator. He has been appearing in vaudeville for more than ten years. Toe-dancing is his specialty.

M. L.—William McElwain is now directing the orchestra at Moss' Hamilton. He was at the Flatbush for a short time. He was in charge of the Hamilton orchestra last season, also.

S. W.—Rolling Thunder was the Indian to whom you have reference. At the time you mention, he was fifty-three years old and was still appearing on the stage. He was a member of the Kiowa tribe.

G. D.—Sam Bernard, De Wolf Hopper, Lee Harrison, Bessie Clayton, John T. Kelly, Fritz Williams, Lillian Russell, Fay Templeton, Joe Weber and Lew Fields were in the Weber and Fields Stock Company at that time.

H. L.—The sketch "Mind Your Own Business" was presented by Harry Beresford and Company. Hugh Herbert and Company are using a playlet by the same name, but the offering is entirely different than that used by Beresford.

M. C.—Lou Locket is now with the "Royal Vagabond" at the Cohan and Harris theatre. He has been on the stage seven or eight years. He is considered a very good performer; has a very good appearance and is about twenty-eight years of age.

K. J.—The first theatre recruiting station in the United States was at Keith's Colonial, New York, and was started soon after the declaration of war in 1917. Al Darling, now manager at the Royal, was then manager of the house.

Rialto Rattles

HE SHOULD WORRY.

Jim Thornton should worry about the country going dry. Christian science is left.

HER PASSAGE GUARANTEED

We read that Madelaine Delmar has been signed for "The Way to Heaven." We didn't know you had to sign up to go there.

IN THE SIDE SHOW TENT

We read that Mr. and Mrs. Fox Ludlow, circus performers, received a baby boy from a stork. They may do it that way in circuses, but

ALL THE SAME

Rumored that Ray Comstock's show, "Zip, Goes a Million," is going to be renamed. The new title should be "Zip Goes a Ton of Coal."

A NEW VERSON

Oh, it's always dry weather
When good fellows get together,
With a Stein on the table
That is brimful of near-beer.

BLANKETY VERSE.

'Twas the night before Christmas
And all through the house
Not a seat but 'twas taken—
And the S. R. O. sign was on the door.

HE WAS RIGHT

It seems that Victor Herbert was right, after all, in naming his show "My Golden Girl." We thought, at first, she would in all probability be a "Gold Digger," but she turned out to be a gold mine.

WHAT HAS BECOME OF,

The fellows who used to imitate George Cohan?

The songs about "our brave boys in France"?

Acts that used to drape the American flag all over the stage?

Russian acts in vaudeville?

HERE'S HOW—NOT NOW

Prohibition is the topic of much talk philosophic, pro and con it is debated, many strange facts are related, new gags they are springing, new songs on it singing, in every state, on every stage, prohibition is the rage, each actor has a gag or two, upon the topic each quite new.

UP AND DOWN MAIN STREET

Pearl Regay collided with a piece of scenery at the Capitol Theatre last week. The scenery was not damaged.

George MacFarlane and Viola Gillette have been contributing to the city coffers.

They took out a license to wed last week.

Margot Kelly is supporting Godfrey Tearle! in "Carnival."

OUR OWN REVUE

(Chorus of box-office men.)

You call upon us
When you're wanting a ticket.
And we scowl at you
Through the small office wicket.
You ask for two seats
In Row 6 or 7.
You might as well ask
For a front seat in heaven!
For the best that we have
Is in Row 32,
With a big post in front
That will cut off your view.

STAGE DOOR RULES

1. Always, upon appearing for rehearsal on Monday morning, demand the star's dressing room.

2. If your "spot" is other than next to closing, be sure to object.

3. If rehearsal is called for 10.30, in your case it is O. K. to make your appearance not earlier than a quarter to 12

4. Invite all your friends back to call on you after the show.

LONDON

PARIS

FOREIGN NEWS

PARIS OPERA SUDDENLY HALTED BY CHORUS-DANCER STRIKE

Chamber of Deputies Cuts Allowance to Academy and Employees Demands Cannot Be Granted. Had Asked for Increase of Salary. Government Action Costs House Money.

PARIS, France, Jan. 3.—The threatened strike of the chorus and dancers of the National Academy of Music, otherwise known as "The Opera," came about rather unexpectedly at 8:15 on the evening of January 1, when it was announced to the audience that, because of their action, the performance could not be given and that, pending the settlement of the matter, the house would be closed, as the musicians, and stage hands had walked out in sympathy with the chorus.

The strike is the result of the cutting of the allowance to the Opera by the Chamber of Deputies, which thought it would be doing a popular service by trimming the budget presented by M. Klotz, Minister of Finance. In the cutting, they reduced the opera allowance, instead of increasing it, as had been asked by the management, to meet the demands of the strikers, considered by them justifiable. The precipitation of the strike forced the return by the management of \$6,931 to patrons.

SPANISH PLAYWRIGHT DIES

MADRID, Spain, Jan. 4.—Don Benito Perez Galdos, greatest and most popular of modern Spanish playwrights and authors, and loved throughout book-reading and play-going Spain as "the second Cervantes," died last night after a prolonged illness of over seven years, during which time he became blind.

Galdos was born in the Canary Islands in 1846 and came to Madrid when a young man to study law. He turned to journalism, however, and soon became known as the foremost writer of fiction in Spain. "Electra," a play of convent life, embroiled him with the clerical faction and, in order to show that he was not making any money out of the church, he renounced his royalties for the play to the poor of Madrid.

GROSSMITH BACK IN SHOW

LONDON, England, Jan. 3.—George Grossmith, of Grossmith and Laurillard, who returned recently from a trip to America, where he arranged for the production of "Tilly of Bloomsbury," and for the production in this country of "The Little Whopper," with Vivienne Segal in the leading role, has returned to his part in "Kissing Time." While he was away, Fred Leslie, Jr., son of the original F. L., played his part. Grossmith announced that Nellie Hodson and Frank Hector would go to America to play in "Tilly."

ARCHBISHOP BANS DANCES

PARIS, France, Jan. 2.—His Eminence Cardinal Amette, ArchBishop of Paris, has placed a ban upon the fox trot and tango, forbidding them to be danced by any Catholic, according to the official organ of the Catholic church.

JOINS "MAGGIE" CAST

LONDON, England, Jan. 3.—Yvonne Reynolds, coming directly from The Casino de Paris, has been added to the cast of "Maggie." Special numbers have been written for her by Adrian Ross and Herman Darewski.

VIOLET LORRAINE HAS NEW SHOW
LONDON, England, Jan. 3.—Violet Lorraine, late of the "Alhambra Revue," is being featured in a new musical show, produced by Sir Alfred Butt, at the Palace Theatre.

The demands of the strikers were as follows: An increase of wages from \$83.65 to \$119.50 per month, an increase of \$25.85, or 150 francs, which had been promised on the first of the year. The date came, and no raise. The manager explained that he did not have the money because the Government would not give it to him. Then the chorus and musicians, aided by the scene shifters, walked out.

The strike brings to an end a season the outlook for which was very bright. In fact, the opera had been having financial success, until the cutting of the allowance, which placed it in financial difficulties. Among the plays scheduled for the season were "Goyescas," by Granados, and "Guereoeur," by Alberic Magnard, both of whom were killed in the war. Several revivals, including "The Damnation of Faust," "Trojans," "The Triumph of Love" and "Indes Galantes," also.

It is thought that the government will increase the allowance to the opera, to end the strike.

THEATRE RETURNS INCREASE

PARIS, France, Jan. 2.—The oft-repeated cry that the theatre is being taxed to death in France has been raised again upon receipt of word that the Government is planning a new theatre tax. The managers claim that, while the Government can increase the taxes, they cannot increase the prices of admission. This is the third time this year that the cry of "we are being taxed to ruin" has been raised, yet theatrical receipts, which were 59,000,000fr. (\$11,800,000) in 1917, as compared with 76,000,000fr. (\$15,200,000) in the year before the war, were 77,000,000fr. \$15,400,000 last year and 100,000,000fr. (\$20,000,000) for the first nine months of this year, with every prospect of reaching 140,000,000fr. (\$28,000,000) for the year.

The war taxes already enforced on the theatre yielded, says the *Petit Parisien*, 10,000,000fr. (\$2,000,000) in 1917; 12,000,000fr. (\$2,400,000) in 1918 and 20,000,000fr. (\$4,000,000) in 1919, while a similar tax in the United States yielded 100,000,000fr. (\$20,000,000) in 1918, and in England 75,000,000fr. (\$15,000,000) in the same year, with an expected yield for 1919 of 192,000,000fr. (\$22,400,000).

This year the amusement tax is so collected that the French Treasury cannot obtain more than one franc on any ticket. A theatre ticket at eight francs pays the same tax as a 500f. seat at a boxing match. The new tax will alter this, as it will be collected on the gross receipts.

PARIS OPERA WANTS COIN

PARIS, Jan. 1.—An appeal has been made to increase the State subscription of the opera to 2,000,000 francs. The previous annual allowance of 800,000, which the organization has received for the past fifty years is said to be inadequate for the maintenance of the organization.

ISADORA DUNCAN SELLS ESTATE

PARIS, France, Jan. 3.—Isadora Duncan, the interpretive dancer, has disposed of her Paris property to the Ministry of Fine Arts, for a consideration of \$200,000.

TOSCANINI ARRESTED

TURIN, Italy, Dec. 31.—Arthur Toscanini, musical director, was arrested today for having assaulted a musician. During a lengthy trial he admitted attacking a violinist during rehearsal. The judges, however, acquitted him.

LONDON STRIKE AVERTED

LONDON, England, Jan. 4.—The threatened strike of stage hands has been averted by a compromise between unions and managers. The stage hands had formulated demands asking for more pay and a new contract, which had been refused. Oscar Asche, who backed the stage hands, said that he would try and arrange a compromise. Accordingly, the managers were induced to make certain concessions and the stage hands held a mass meeting and decided to accept them.

Under the compromise plan, the present contract and concessions stand until October, when the two bodies, Managers' and Stage Hands' Unions, will meet to settle the matter definitely. Forty-two theatres were threatened by the strike. It is said that the actors had notified the stage hands they would not go out in sympathy.

ALHAMBRA HAS MANY CHANGES

LONDON, England, Jan. 3.—The Alhambra Theatre, one of the most beautiful and yet unprofitable of local houses, is undergoing many changes this season. It opened with a dramatic production, but not showing the expected results, was opened as a musical comedy house. Now it is to be a film theatre for one month, after which it will house a Dutch production by Bernard Hishin, called "Medora."

When the run of "Medora" is finished, the house will hold a new revue, with George Robey in the leading role. This will in all probability be the last legitimate production at the house, as it is thought likely that Sir Oswald Stoll will run it as a picture palace after that.

"DIPPY" DIERS RETURNING

LONDON, Eng., Jan. 5 (Special)—Dippy Diers, the American clown, and Flo Bennett, who is in his act, set sail from here tomorrow for New York, after a seven months' engagement here. When they arrive in New York they will start work immediately and will continue till the end of October, when they return here to fulfill contracts over the Moss time. Joe Michaels will handle the act when it arrives in New York.

AMERICAN ACT GOING HOME

LONDON, England, Jan. 3.—The American vaudeville team, Farr and Farland, who have played in England for several years in addition to touring Africa, Australia, India and the colonies for English variety interests, sails for New York, aboard the *Mauretania*, which leaves here on the 6th. The tour over here has been successful, artistically and financially.

MEXICAN NAT'L THEATRE READY

MEXICO CITY, Mexico, Jan. 3.—The huge National Theatre which has been in course of construction for the last seventeen years, will, in all probability, be opened on or about September 16th, that being the tentative date, as it is a national holiday. The house represents an investment of about \$15,000,000.

"TOSCA" TO OPEN IN MARCH

LONDON, England, Jan. 3.—Ethel Irving's production of "Tosca" in play form is scheduled for a production at Brighton early in March. If conditions at the time will allow, she will bring the play directly into London, following its provincial production.

USE TYPEWRITER IN ORCHESTRA

LONDON, Dec. 15.—In a new production by the Russian ballet, a typewriter has been installed as the newest instrument in the orchestra.

SALLY FIELDS OPENS TOUR

LONDON, Dec. 31.—Sally Fields, American variety actress, began an extended tour of the U. S. time last week, opening in Glasgow.

SYDNEY

MELBOURNE

TITLED ACTORS MAKING GOOD

LONDON, England, Jan. 1.—The number of successful screen artists who are people of title or high social standing is increasing daily, inasmuch as they have become film struck and hang around the studios constantly, seeking opportunities.

Among the successful are Unity Moore, leading lady of "Queen's Evidence," a cousin of Lord Haig, Lady Stapleton, wife of Sir Miles Stapleton, the Hon. Mrs. Dennis-Wyndham—daughter of Lord Inchape and the "Poppy Wyndham" of the bills—her husband, the Hon. Dennis Wyndham, Sir Simeon Stuart, Miss Gwen Williams, Mrs. Maitland Makgill Crichton, Mrs. Arthur Hamilton and Countess Flora Marie Tolstoi.

HICKS JOINS BUTT INTERESTS

LONDON, England, Jan. 3.—Seymour Hicks, actor-manager-director, has been added to the directorate of Sir Alfred Butt and will have charge of the stage and productions at the Gaiety and Adelphi Theatres. In addition to this, he will produce several plays of his own and will also act in a few during the coming season. He will play the name part in "Debareau" and will revive several old comedies, besides putting on some new ones. Among the revivals will be "School for Scandal."

"REDEMPTION" FAILS IN LONDON

LONDON, England, Jan. 3.—Count Leo Tolstoi's drama, "The Living Corpse," which was produced in America under the title of "Redemption," with John Barrymore in the stellar role and which was produced here as "Reparation" has been withdrawn because it failed to get money. Gilbert Miller replaced it with "Julius Caesar."

SHOW FILMS OF "WALES" TRIP

LONDON, England, Jan. 3.—Films showing the complete tour of the Prince of Wales through Canada and the United States, taken by the C. P. R., were shown last week at the Royal Albert Hall and the proceeds of the showing divided between the Middlesex, Great Northern and St. Bartholomew's Hospitals. The film is 8,000 feet long.

CARPENTIER GETTING \$5,000

LONDON, England, Jan. 3.—Georges Carpentier, the French boxing idol, is appearing at the Paris Alhambra, under the direction of Charles Gulliver. He is getting \$5,000 a week for his appearance and has also signed for a motion picture product which will net him a large sum of money.

MADISON PRODUCTION POSTPONED

LONDON, England, Jan. 3.—The new production in which Nat Madison, the young American actor, was to have been featured, has been postponed, temporarily, and Madison has signed a contract calling for his appearance in one of the leading roles in "His Little Widows" until the new show opens.

FRED HEARNE ROBBED

LONDON, England, Jan. 3.—Fred Hearne, an actor in the cast of "The Kiss Call," and understudy for G. P. Huntley, the lead, discovered after returning home from the matinee last week that his apartment had been entered by burglars, who got away with valuables and property amounting to more than \$2,500.

"BRAN PIE" CAST CHANGES

LONDON, England, Jan. 3.—Several changes have been made in "Bran Pie," the revue now at the Prince of Wales Theatre. Lee White has joined the cast, and is now doing a trio with "The Two Bobs." A new burlesque has been added, and several new song numbers put in. Miss White is one of the big hits of the show, for she made a huge hit by her work, being very clever.

BURLESQUE

COLUMBIA GETS NEW CHICAGO HOUSE

WILL PLAY THE VICTORIA

The Columbia Amusement Company has made arrangements, through General Manager Sam A. Scribner, with Frank Gazzola, to book the circuit shows at the Victoria Theatre, Chicago. The house, which is on the North Side, will fill in the lay-off week between Kansas City and St. Louis. St. Joe, which is playing Sunday and Monday of the lay-off week, will be dropped.

The new house will open on Sunday, February 15, with Barney Gerard's "Follies of the Day."

The shows will go, commencing that date, from Kansas City to St. Louis to Chicago, alternating at the Columbia and Star and Garter, then to the Victoria, into Detroit and East. Frank Gazzola will manage the house.

The Victoria is practically a new house, being built about two years ago. It is beautiful and has a large seating capacity.

The Columbia Amusement Company has for some time been trying to get a house on the North Side of the city, feeling that there was a demand for high-class burlesque in that district, and they are confident that the house will be well patronized.

ENTERTAIN "CABARET GIRLS"

I. H. Herk, Mike Kelly and Frank Damself gave a New Year's dinner to the members of the "Cabaret Girls" and a number of friends. Kelly was master of ceremonies.

The dinner started about 12:30 and lasted until after 3 in the morning. The company, which was playing the Mt. Morris, was transported from the theatre downtown to the banquet hall in automobiles.

Among those present were I. H. Herk, M. J. Kelly, Mrs. M. J. Kelly (Dot Barretta), Mr. and Mrs. Frank Damsel (Frances Farr), Mrs. Lucy D. Farr, John Coates, Billie Bernette, Evelyn Trevette, Leslie Carter, Lillian Burnette, Ben Holmes, Leona Fox Holmes, Betty Lee, W. R. Hemrich, Phil and Nan Dalton, Billy Harren, Mr. and Mrs. Frank Bohlen, Earl Sheahan, Bertha Startzman, Mr. and Mrs. Poopie, Fred C. Hackett, Mr. and Mrs. J. M. Londois, Irene Moore, Mr. and Mrs. Jimmy Healy, Mr. and Mrs. Arthur Weinberg, Mr. and Mrs. Harry Nugent, Babe Hoyt, Midgie Burke, Frances Neeley, Agnes Ryan, Margaret McKnight, Laurette Holden, Harry Finberg, George Young, Ben Pierce, Mr. and Mrs. Manny King and Kewpie.

WANTS TO SUE HERK

Effie Burton, formerly a prima donna in "The Beauty Trust," on Monday of this week instructed her attorney, Dave Steinhardt, to begin an action against G. H. Herk for \$800, claiming that he had only played her ten weeks out of a contract for twenty. The amount she wishes to collect is for the remaining half of the alleged contract.

BURLESQUE PEOPLE SIGNED

June Forrest and Edith Brage have been signed with the company at Favaucher's in New Orleans, and Grace Goodwin and Daisy Cornell have been placed at the Payret Theatre, Havana, Cuba, for the Maritime Picture Corporation. All were signed through Roehm and Richards.

HELD CHRISTMAS DINNER

KANSAS CITY, Jan. 1.—On Christmas Eve, at the Hotel Muhlebach, J. J. Kenney, manager and part owner of the "Girls-Girls-Girls" company, gave a Christmas dinner to the members of his show in the tea room of the hotel.

The music was furnished by the Century Theatre orchestra, the room was elaborately decorated and, in the centre, was a large Christmas tree. There were over 500 presents distributed between the members of the company, including Max D. Quitman, agent of Max Spiegel's "Social Follies," who travels with this show. He was toastmaster and George A. Clark, the comedian, made the first speech, and presented to Mr. and Mrs. Kenney, on behalf of the company, a solid silver service. Mr. Kenny responded.

Quitman, on behalf of the company, then presented Clark with a beautiful pair of Elk cuff buttons, in each of which was a large diamond. A toast was then drunk to Bob Deady, part owner of the show and, by request of Mr. Quitman, the entire company stood up for one minute, with bowed heads, in reverence to the memory of Bobby Morrow.

Among those present were Mr. and Mrs. J. J. Kenney; Geo. A. Clark; Mr. and Mrs. Martin C. Smith; Betty Palmer, Mae Earle; Mr. and Mrs. E. O. Fisher; William Lawrence; The Misses Dolly Taylor; Rita Arnold; Margie Lee; Cherry Miller; Bobby North; Evelyn Burnett; Crissie Blair; Kitty Levan; Billie Barr; Alma Demar; Marie Conover; Dolly Adams; Dorothy Fisher; Mary Yost; May Brown; Rita Upton; Fred Hall of the "La La Lucille" company; Chas. Cheney; Mike Hymes and Jimmy Williams.

CHANGE MEETING SCHEDULE

At the last meeting of the Burlesque Club it was decided to hold one meeting a month, instead of every Sunday. Hereafter, this meeting will be held the first Sunday of each month.

The Board of Directors will meet every Sunday, however.

KAHN'S RELATIVE DIES

CINCINNATI, Ohio, Jan. 1.—Milton Schloss, a brother-in-law of B. F. Kahn, owner of the Union Square Theatre, New York, died at his home here Tuesday. Kahn and his son Edward attended the funeral today in this city.

SCRIBNER GOING TO FLORIDA

Sam A. Scribner, general manager of the Columbia Burlesque Circuit, will leave New York January 31 on his annual trip to Palm Beach. He is booked for a four weeks' stay at the Ponce de Leon Hotel.

TAYLOR GOES TO HOSPITAL

Charlie Taylor, who has been in England, but who arrived in New York this week on the S. S. Adriatic, was taken, on his arrival, to the New York Post-Graduate Hospital, seriously ill. He is in room 26, Ward C.

ANNA ARMSTRONG CLOSING

Anna Armstrong will close with the "Round the Town," at the Gayety, Baltimore, in three weeks.

TOMMY O'NEAL DIVORCED

Madeline Kingsley was granted a divorce from Tommy O'Neal in Philadelphia recently. O'Neal is with the Pat White Show.

COOPER SIGNS MARKWOOD

Micky Markwood has signed a contract with James E. Cooper for next season as principal comedian.

BEHMAN SHOW GETS \$2.50 TOP

HIGHEST BURLESQUE ADMISSION

CHICAGO, Ill., Jan. 2.—The record price ever charged for admission to a burlesque show was established here this week, when the Columbia, this city, playing Jack Singer's Behman Show, put a \$2.50 top on its seats for the New Year's Eve and midnight shows. This is the first and only time in the history of burlesque that any Wheel show ever demanded and got that price. With the war tax added, it made \$2.75 per seat.

The prices ordinarily charged are 25c., 50c. and \$1, but for these two performances they were 50c. gallery, \$1.50 balcony, \$2 in the loges and \$2.50 for the orchestra.

This admission is the same as is charged for many Broadway shows, and demonstrates the popularity into which burlesque is working itself. Both performances were played to good houses and the week will probably be a record-breaker long to be remembered.

CAR WENT ASTRAY

CINCINNATI, Ohio, Dec. 27.—The baggage car of Jack Singer's "Behman Show" went astray last Saturday night and was not located until 10 o'clock Sunday morning in Cleveland.

By quick work on the part of General Passenger Agent Wipper, and his assistant, Archie Manship, of the Big Four Railroad, the car was rushed through to this city in time for the night performance, and the curtain went up at the usual time, 8:30.

The Big Four paid Singer a check Saturday, before he left town, for the Sunday matinee he lost, for the entire capacity of the house. It is said to be one of the quickest settlements made by a railroad.

The entire claim was handled and rushed through by Wipper and Manship.

REEVES STRENGTHENING SHOW

Al. Reeves has put Fitzgerald and Carroll into his Big Show at the Orpheum, Paterson, replacing Stewart and La Van. Peggy Moore has replaced Ruth Hayward. Rubini and Rosa, two girls doing a musical act, have also been added to the show.

COOPER NAMES SUMMER SHOW

James E. Cooper will call the show which will have the Summer run at the Columbia, "Folly Town." It will have seventeen scenes.

PAID FOR EXTRA SHOW

Bill Vail, owner of the "Grown-Up Babies," paid all his people for the extra show New Year's Eve, at the Gayety, Brooklyn, as well as giving them a big supper between the two shows.

BECOMES FOX MANAGER

NEWARK, N. J., Jan. 2.—Fred Walters has been appointed assistant manager of William Fox's Terminal Theatre here. He started in at once, after recently closing with a road attraction.

WEINGARTEN REPLACES COSTUMES

Issy Weingarten has added five brand new sets of costumes to his "Star and Garter Show." He has also replaced several of his hanging pieces.

"GIRLS OF THE U. S. A." IS FINELY COSTUMED BY JOE HURTIG

JOE HURTIG has again shown us a wonderfully costumed show in the "Girls of the U. S. A." at the Columbia this week. Of the many sets used by a pretty lot of chorus girls there are none that one could really say stands out above the others. They are a harmonious blending of brilliant colors, and pretty and novel designs. The scenery is bright and of a fine color scheme. The electrical effects are good and nicely carried out.

The show is about the same, with a few exceptions, as last season. There are also several changes in the cast.

The comedy is in the hands of Lew Hilton and Ernest Mack, who get many laughs during the performance. Mack is a new comedian to us and it looks as though the Hurtig's have a "find" in him. He is doing an eccentric tramp, is a tall chap, and has a pleasing and easy way of working. He is funny and has injected a lot of laughs into the show. He can sing and dance and is a clever performer.

Hilton is doing his Hebrew character and went over Monday afternoon.

Johnny Bohlman, a clean cut straight man, was very much in prominence during the afternoon. He talks well, "feeds" the comedians for laughs, is a neat dresser and has both a good singing and talking voice.

William P. Murphy and Roy Peck are both doing black face. These boys put their part of the performance over well and are very natural in character.

Teresa Adams, a most attractive prima donna, with a personality that beams, was successful in her part. Although suffering with a cold, she rendered her numbers well and did nicely in the scenes and bits. She has a wardrobe to be proud of and wears her gowns well.

Tenny Hilton is the ingenue. Miss Hilton has improved greatly in her work since last season. She reads her lines with more ease now and gets her numbers over much better. At times she takes her work a little serious and forgets to smile. If she would overcome this one fault, she would stand up with the best of them. Her costumes are beautiful and good judgment was shown in the selection of each.

Little Babe Lavetta, crammed full of "pep," was all action in whatever she did. Her numbers went over with a snap and she danced and sang her way through the show as though she did not know what a care or worry was. Her dresses were pleasing to the eye.

Hilton sang a song in Yiddish early in the show that was applauded, and he did it again later when doing his specialty.

The first laugh was when Mack made his entrance. Without any rousing welcome by the members of the company, coming on the stage cold and without any kind of an announcement, he was greeted by a big laugh. His appearance and the way he did it, got them.

Peck and Murphy offered a specialty in one that was liked. Their song was good and they put it over.

In the same scene, Hilton and Mack, masqueraded as women, offered many funny situations. Assisted by Bohlman, Peck and Murphy, these boys sang a comedy number that pleased.

A pretty duet was offered by Bohlman and Miss Adams and went well.

Hilton, Bohlman and Miss Hilton offered a talking and singing specialty in one that was well received. Hilton played on his one string cigar box violin during the specialty.

The "bad husband" bit was offered by Hilton, Mack and Miss Adams.

Mack offered a corking good specialty shortly after the opening of the second part that stopped the show. He opened with a little talk, which was followed by a couple of parodies that went over fine. He finished with a dandy eccentric dance that took the house. He was compelled to do a little more before the applause subsided.

A quartette composed of Miss Adams, Bohlman, Peck and Murphy, was next. This act was also rewarded well for its endeavors.

Lew Hilton and Babe Lavette did their specialty in one. It is about the same as last season, with the material changed a bit. The act went over big.

The "Bank of the Nile" scene, which closed the show, offered a lot of good burlesque comedy that kept the audience in a good humor. This scene had fine electrical effects and a beautiful set of scenery. It looked as good as if it was the first day it had been in use. The numbers were nicely arranged and the girls worked well in them.

SID.

GOES INTO CENTURY SHOW

Kyra, the Oriental dancer, who has appeared in burlesque for some time, has opened at the Century Roof for a long engagement.

(Continued on page 29.)

MELODY LANE

PUBLISHERS' ROLL CO. READY TO START

Formal Announcement of Plans of Proposed Company expected this Week. Will Be a Big Enterprise.

The formal announcement of the formation and plans of the proposed new music roll manufacturing and retailing company, in which a number of publishers of popular sheet music are interested will probably be made this week.

The enterprise is said to be a large one, much greater in business scope than was originally planned when the publishers first met several weeks ago.

When the news first leaked out, one of the big roll manufacturing concerns, sensing its importance, got into communication with the music men, and, it is said, made an attractive proposition whereby the publishers might become associated with the roll making concern which owns and operates a plant of large size and importance in the music roll manufacturing business. This is the proposition which the publishers are said to have under consideration and which has held up the formal announcement of the new company.

A phonograph alliance is also said to be under consideration and this may still further increase the importance and size of the new company.

Jack Bliss, Eastern manager of the Q. R. S. Co., will probably hold an important position in the new company, and although when seen by a Clipper representative a short time ago, denied that any definite arrangements had been made with him, he can no longer be found at the Q. R. S. offices and is said to be on a vacation prior to joining the new organization. At his offices nothing definite regarding his whereabouts could be obtained and the statement that he was "away and might be gone for an indefinite period" was all the information that would be given. Thos. Fletcher, president, and Lee Roberts, vice-president of the Q. R. S., have been in consultation in Chicago, and both arrived in New York late last week. Their presence in New York at this time may have an important bearing upon the new roll concern.

NO BRIGHT CORNER FOR HIM

Billy Sunday's famous song, "Brighten the Corner Where You Are," was used to darken the marital life of Edgar A. Ashton according to allegations he filed in the Court of Common Pleas in Baltimore, Md., against Dr. Wilbert A. Price, a dentist, who is suing for \$50,000 for the alienation of the affections of Mrs. Ashton.

Dr. Price is charged with walking through an alley by the Ashton house and whistling "Brighten the Corner" as a signal to Mrs. Ashton. In reply, it is alleged, Mrs. Ashton would wave to the dentist and signify whether her husband was at home.

SCHIRMER BUYS HATCH CO.

G. Schirmer, Inc., has purchased the catalogue of the Hatch Music Co., of Philadelphia, Pa. The Hatch Co., one of the oldest publishing concerns in America, includes in its publications "The National Graded Piano Course," one of the leading teaching editions of the country. H. A. Andrews, of the Schirmer Co., has been assigned to the management of the Hatch Co.

PUBLISHERS WANT FOX SONG

Three New York music publishers have made bids for the Sam Fox Oriental song, "My Cairo Love," by Harry D. Kerr and J. S. Zamecnik. The number is already well on the road to big popularity, and in spite of the fact that big cash offers were made for the song Mr. Fox refused them all.

CASEY SUCCEEDS GOODMAN

Pat Casey, president of the Vaudeville Managers' Protective Association, has succeeded Maurice Goodman as chairman of the Executive Board of the Music Publishers' Protective Association. Mr. Goodman's resignation took effect on Dec. 31, and the office formerly held by him was immediately tendered Mr. Casey, who accepted, and is now chairman.

E. C. Mills, formerly assistant secretary of the organization, is now secretary. A rearrangement of the offices in the Columbia Theatre Building occupied by the organization will make it possible for all the business of the society to be transacted in the building.

FRIEDLAND PLACES "THANKS"

Anatol Friedland, the vaudevillian-composer, writer of many song hits, has placed with Jos. W. Stern & Co. his latest song, entitled "Thanks." The song is being featured in Friedland's big vaudeville act, "Musicland," where it is a decided success. The act is booked solid over the big-time, and Stern & Co. are already experiencing a big demand for the song.

SCHOOL FOR SONG LEADERS

A free school to develop trained song leaders, to fit them for service in communal life, will be opened in Boston on Jan. 12. It will be located at No. 3 Joy street, and will be under the direction of Joseph Lee, chairman of the National War Camp Community Service.

The Service has found itself unable to meet the calls for song leaders, and it has been found necessary to open this school.

LIBEL SUIT SETTLED

The libel suit brought by Louis Bernstein of the music publishing house of Shapiro, Bernstein & Co. against Edward B. Marks and Jos. W. Stern, co-partners in the music firm of Jos. W. Stern & Co., has been settled out of court. The terms of settlement have not been announced, but the arrangement for the dropping of the case are said to have been amicable all around.

MORET HAS EXCLUSIVE CONTRACT

Neil Moret, in private life Chas. N. Daniels, is writing exclusively for the Daniels & Wilson, Inc., music house. The republication of one of the old Moret numbers by one of the large music houses gave rise to the rumor that Moret was free lance. Moret is the composer of the famous "Hiawatha," also the newer songs, "Micky," "Yearning" and "Peggy."

NEW SONG RELEASED

Harry Von Tilzer has released several new songs which are already being featured by scores of well-known singers. Among them are "When My Baby Smiles At Me," "He Went In Like a Lion and Came Out Like a Lamb" and "All the Boys Love Mary."

KAUFMAN SIGNS WITH FOX

Mel B. Kaufman has signed a contract with the Sam Fox Publishing Co. by the terms of which the Fox company will have the exclusive publication rights to all the Kaufman compositions for a term of years.

HARRIS HAS FISHER SONG

Chas. K. Harris is reissuing a Fred Fisher song called "Happiness," which met with some success a number of years ago and for which a considerable demand among professionals has been noted recently.

BERLIN IN NEW ACT

Irving Berlin, who is planning to enter vaudeville early next month, is preparing a new act which will be seen in the local big time houses.

SCHIRMER FORMS BIG RETAIL SELLING CO.

G. Schirmer Music Stores, Capitalized at \$400,000 Will Handle All of the Schirmer Retail Business

The G. Schirmer Music Stores, a recently organized corporation capitalized at \$400,000, and which is to take over the retail selling end of the G. Schirmer business, is ready to commence operations.

The new company, which, in addition to handling the retail end of the Schirmer business in New York, will also operate the sixteen branch retail stores of the Schirmer house in the various cities of the United States, is planning big campaign to popularize music buying the country over. One of its first moves in this direction is the launching of a national advertising campaign in the big magazines and weeklies which is calculated to greatly stimulate the retail sales of music. This alone is looked upon as a big move in the advancement of the music business, as while a few of the publishers have done some advertising in the national publications none of the various retail syndicates have ever done so. In addition to its advertising campaign, the new corporation has many other plans for the stimulation of music sales, all of which will be put into execution as rapidly as possible. H. W. Hess, of the Schirmer organization, is vice-president and general manager of the new corporation.

Mr. Hess, who controlled the phonograph department of the Schirmer business in its New York store, will continue to have charge of this department, which will in future be exploited under the Schirmer name.

HARRIS GETS NEW SONGS

Chas. K. Harris has secured the publication rights of three new Creamer and Leyton songs which will be released this week. In addition to these numbers Mr. Harris has acquired from these writers the score of the new Mr. and Mrs. Coburn production, "Three Showers," which will be produced this spring.

STERN BLUES SCORES BIG

One of the first and biggest of all the "Blues" hits is the Stern number "Blues" (My Naughty Sweetie Gives to Me). This number is a success both in its vocal and instrumental form, and is a big feature with scores of big-time singers and orchestras in all the big cafes and restaurants.

\$60,000 BID FOR "DARDANELLI"

Fred Fisher received an offer of \$60,000 for the publication rights of "Dardanelli" from a Broadway music publisher recently. The offer was refused by Fisher, who believes that in the song and instrumental number he has a hit which will outsell anything published in the last twenty years.

FELDMAN TO VISIT AMERICA

Bert Feldman, the London music publisher, is planning a visit to America early this coming summer. Feldman, who has many friends in the United States, has not been here for the past eight or nine years.

FLORENCE WALLACE WITH BAND

Florence Wallace has joined the Pat Conway band now playing at Miami, Fla. She is featuring two of the Remick numbers, "Your Eyes Have Told Me So" and "Hand in Hand."

JACK ROBBINS MARRIED

Jack Robbins, general manager of the Maurice Richmond Music Co., was married last week to Miss Rose Jacobs, a young and beautiful New York girl.

WANT TO SING IN GERMAN

Protesting against the activities of the American Legion in stopping the singing of songs in German, 20,000 members of the Northeastern Singing Association, many of them of German descent, last week, through their board of directors, adopted the following resolution:

"The Northeastern Singing Association, which gave 3,000 of its members and sons of members to the defense of the country and flag, whose loyalty has always stood above reproach, and whose obedience to the laws of the United States, and in particular to its constitution has never been questioned, protest against any interference with their constitutional rights to render their songs in the German language and demand the protection of the proper authorities against such illegal demonstrative interruption, inasmuch as our musical endeavors have absolutely nothing in common with any anti-American propaganda."

MOVIES BOOST GOOD MUSIC

The Committee on New York's Music Week is quietly trying to ascertain the city's musical taste preparatory to the campaign from February 1 to February 7, for more and better music, has discovered that the movies are doing much in teaching and giving good music to the people. Before an audience aggregating between 60,000 and 70,000 a week at each of the big motion picture theatres, the movies get a good chance at the minds of the public.

The picture theatres are reaching 90 per cent of the population, which does not attend concerts and symphonies, and are giving them the best in music.

Not only in the big Broadway theatres where pictures are shown is the best music played, but in movie houses all over town the works of the masters are performed and the audiences have come to appreciate this type of composition. The popular music is by no means neglected, as the managers and musical directors of the houses have learned that it is by the clever combination of the two are the best results obtained. While the big percentage of movie patrons keenly enjoy the popular tunes, they also appreciate the standard and high class compositions.

MANAGERS BOYCOTT COMPOSERS

BERLIN, Germany, Jan. 2.—In order to force the powerful Association of Operatic Composers to join forces with them, the "Baehnenkartell," or "stage pool" has practically declared a boycott on all works by members of the former association. The purpose of the pool is to gain a monopoly of German stage interests, and in order to bring the opera in, it is necessary to have the composers. These latter, having refused to join, the managerial interests have ceased production of their work. The authors number among them Richard Strauss, Hans Pfitzner, Prof. Max von Schilling and Humperdinck.

"SUNSHINE" STILL LEADS

"Carolina Sunshine," the Harry Von Tilzer song hit, still leads the Von Tilzer catalogue in point of sales, closely pressed by "They're All Sweeties." The "Sweeties" song is gaining fast in the singing profession and may even the great popularity of the "Sunshine" song.

WALKER PLACES SONGS

Ray Walker has placed two new songs with the Waterson, Berlin & Snyder Co. They are "Chuckles, Chuckles, Chuckles," and "I'm Glad My Dad Didn't Marry Your Mother." The lyrics of both are by Lew Kline.

CAMPFIRE FEATURED

George McFarlane, at the Riverside Theatre this week, is featuring Percy Wenrich's song, "By the Campfire," and it is scoring one of the big hits of his act.

Lou. Houseman is in town, stopping at the Friars.

Houdini sailed last week on the Mauretania for England.

Ted Snow has joined forces with Emile De Recat, Chicago booking agent.

Dave Wallace sailed last week for the Bermuda Islands on a vacation.

Emile De Recat and Harry P. Kelly have been engaged by Bobby Barker for "The Weasel."

Lucille Baldwin, aeronaut, has fully recovered from a recent operation in a Chicago hospital.

Alex Gerber is writing the lyrics for the Wilner and Romberg musical comedy "Three Kisses."

Marion Weeks is playing the leading ingenue role with Lew Fields' "Lonely Romeo" company.

Dan Cummings, formerly of Proctor's 125th Street, is now treasurer at Moss' Hamilton Theatre.

Laric Lally is succeeding the late Pauline Hall in the cast of "The Gold Diggers," at the Lyceum Theatre.

Estelle Worth, having recovered from a recent illness, will continue her vaudeville tour in a novelty single.

Walter De Oria has given up his Chicago booking office to re-enter vaudeville in a novelty bag punching turn.

Alfred Adler has been engaged for the cabaret and legitimate booking department of the Wirth Blumenthal offices.

Thomas Egan, the tenor, will be starred next season in a new musical play written by Augustin MacHugh, author of "Officer 666."

Anna Gerder of "The Gayety Girls," who was operated on last week in a Chicago hospital, is reported well on the road to recovery.

Ida Saxon, of the Saxon Musical Trio, was called to the bedside of her father, who died December 30 at her home in Toronto, Canada.

Eugene Buck, song writer, was presented with a gold mounted fountain pen last week by disabled service men at New York University.

Estelle Schwartz, recently married to Gus Hass, will leave the offices of Charles Wilshin on Saturday to start housekeeping. She has been with Wilshin two years.

B. C. Hilliam, composer of "Buddies," has been commissioned by Gerald F. Bacon to set to music Mr. Bacon's musical comedy version of Louise Winter's short story, dramatized by Lewis Allen Browne, "Princess Virtue."

Julia Lee, the English actress, last seen with George Graves in "Koffo of Bond Street," has retired from the stage, and arrived here two weeks ago. She is now affiliated with Charles Bornhardt's offices in the Putnam building.

Harry Haley and Grace Peck Trebor were married in New York December 24. Miss Trebor is the daughter of George Peck, of the American Burlesque Association. Mr. Haley and Miss Trebor will continue as a team known as Haley and Trebor.

Lieut. Noble Sissle, of the colored vaudeville team of Sissle and Blake, married Mrs. Harriet Toye, non-professional, last week at Montclair, N. J. Mrs. Toye was the widow of the late Patrick E. Toye, former colored musician of Boston, Mass., who died at sea in the service.

ABOUT YOU! AND YOU!! AND YOU!!!

Victor Morley is on his way from England to this country on board the Lapland.

Dora Hilton has signed for the leading part in Herman Timburg's "Round the Town."

Edgar J. MacGregor will soon produce in Baltimore "Self-Defense," by Myron B. Fagan.

Jeanne Eagels has been engaged by George Broadhurst for "The Wonderful Thing."

Charles D. Wilson has been engaged as manager of "The Flirting Princess" road company.

Joe Flynn has arrived in town to press-agent "Always You," which is running at the Central.

Ruth Shepley gave a New Year's Eve party after the performance of "Adam and Eve" last week.

Julia Bruns sailed for America from England last week, after a six months' stay in Europe.

Charles Waldon has been engaged for the leading male role in "The Passion Flower," and will support Nance O'Neill.

Sallie Marrs, formerly an instructress at the Terrace Garden Dance Palace, is going into vaudeville with Edward Seabury.

Frank Hopkins, who had been connected with Weber and Anderson, is now booking shows for H. H. Frazee, replacing Jack Welch.

Fred Hallen, formerly of Hallen and Hart, is still ill in the Post-Graduate Hospital, where he has been for sixteen weeks.

Henry Miller gave a New Year's eve party to the cast of "The Famous Mrs. Fair" and the principals of "Monsieur Beaucaire."

Evelyn Blanchard, formerly with the B. F. Keith Exchange, has opened offices in the Putnam building and will produce vaudeville acts.

Ralph Kellard has been engaged by Comstock and Gest to play one of the leading roles in "The Light of the World," the new play by Pierre Saisson.

Rosa Raisa, prima donna of the Chicago Opera Company, has obtained her first citizenship papers after having renounced allegiance to Poland, the land of her birth.

Wallace Mackey, who recently returned after entertaining overseas, is now touring through Canada, clowning, under the name of Spank. He is working clubs and entertainments.

Al. Lewis and Max Gordon have returned from Chicago, where they attended the opening performances of "Welcome Stranger," by Aaron Hoffman. They hold a producing interest in this vehicle.

Blanche Pickert, Erlau Wilcox, Will S. Beecher, Fred Rebo, Harry Marlin, Karl Magee, Madame Wanda, Dr. Harry Waterhouse, Chester Woodard, Leon Heverly, Eva Rebo, Ted Goodwin, Robert Sherman, Walter Beggs, Creto Chadwick, Mae Goodwin, Johnnie Reilly, Clara Goodwin, Betty Wilcox and Joe Goodwin were guests at the annual Christmas dinner given by the Blanche Pickert Stock Company.

Arthur Aylesworth, Frederick Onab, William R. Powell, Ansonetta Lloyd, Constance Beaumarie, Paula Shay, Ruth Tomlinson and Lucille Crane have been engaged to play in Arthur Klein's farce, "Every Little Thing."

Charles E. Bray arrived at Vancouver last week from the Orient.

Margeret Severn, the dancer, has been engaged for "As You Were."

Fred B. Leonard has taken over the old Majestic Theatre in Indianapolis.

Henry Strak, champion bag puncher, has been routed over the Keith time.

Grant Allen will write William Rock's forthcoming show, "Varieties of 1920."

Arthur Sager has succeeded Walter Rowland as treasurer of the Central Theatre.

Sam Salzman has quit the stage to become a buyer for a Cleveland millinery concern.

Lillian Clift was married to John Rosene, non-professional, last week in Sikitian, Ohio.

Eddie Haydn O'Connor has been routed over the big time in his new act, "The Soap Box Orator."

Eugene Strong and Walter Percival will appear in a two-act soon, under the direction of Ernie Young.

Charles Freeman, one of the principal bookers of the W. V. M. A., is in town looking over vaudeville.

Charles Morrison and Frank Hale will sail for Havana on January 15, where they will produce a play.

Howard McKent Barnes, who has been ill in a Chicago hospital for more than a month, is reported better.

Walter S. Duggan has been engaged to take charge of the publicity for the new George M. Cohan productions.

Edna Hibbard has been sued by A. Milo Bennett, of the Bennett Dramatic Exchange, for alleged commissions due him.

Harry Finberg will manage the "Cabaret Girls" for the next six weeks. He has sent "Rube" Benton out ahead of the show.

Frank Conroy and Irving O'Hanlon will soon appear on the big time in a new black-face comedy skit called "The Magic Bowl."

William S. Campbell and Pat White tendered the members of the Pat White Show a banquet at Dreyfoos Restaurant, Providence.

John Oshei has resigned as manager of the Teek, Buffalo, following a disagreement with the Shuberts regarding their new box-office system.

Lew Cooper and Harry Askt, together with the Misses Fay and Rose Cohen, were the principal actors in a double wedding on New Year's Day.

Alexander Clark, John Price Jones, Ferne Rodgers, John Merkyl, Fay Marbee and George E. Mack have been engaged for Kitty Gordon's "The Lady from London."

Charles A. Wagner, concert manager, will enter the theatrical producing field next season with the presentation of a dramatization of a *Saturday Evening Post* story.

Phoebe Whiteside left the cast of Anatol Friedland's "Music Land" act in Philadelphia last Saturday. She is going into rehearsal for a new vaudeville production in which she will be featured under the direction of Rosalie Stewart.

Harry Green has been added to the cast of "Watch Your Step."

Harry Weber and Taylor Granville sailed to Havana last week.

Mme. Marguerita Sylva has been routed for five weeks over the big time.

Carlotta MacDonnell, an English dancer, arrived in this country last week on the *Celtic*.

Arthur E. Hohl has been engaged for the leading role in "The Power of Darkness."

John C. Peebles has succeeded Ralph Stuart as Call Boy of the Green Room Club.

The Otto Brothers, Frank and Ernie, have been routed over the Keith time in their new act.

Sam Shipman has written a one-act play to be used by Franklyn Ardell as a vaudeville vehicle.

A. H. Woods last week acquired a slice of Lewis J. Selznick's stage production, "Bucking the Tiger."

Norma Gould Dancers appeared in a production staged by the Players' Club last week in San Francisco.

Caroline Kohl, daughter of Mrs. Charles E. Kohl, was married last week to Maj. E. R. Handlan in Chicago.

Mrs. Dorothy Blain has obtained the custody of her child in addition to an interlocutory decree of divorce.

The Aborns have changed the name of their act, "Pikers," written by Jack Arnold, to "Mabel, Be Careful."

Bill Delaney will book the Sunday shows at the Mount Morris, which inaugurated a Sunday policy this week.

Joseph S. Klein, manager of the Fourteenth Street Theatre, must pay \$1,800 back rent, or vacate the property.

Bill Casey, the agent, who has been away spending a five-week vacation in the Maine woods, has returned to work.

Percy G. Williams, for the second time this season, is ill as the result of internal trouble at his home at Islip, L. I.

Sam Myers, manager of the Los Angeles Orpheum, was married to Mrs. Block, non-professional, last week in New Orleans.

Harry Brunelle and James E. Plunkett have acquired the interest held by F. F. Proctor in Proctor's, Portchester, N. Y.

Eva Tanguay will open at the Palace January 26 for a week, following which she will play two weeks in each of the New York Keith houses.

Dorothy Pryor, last seen hereabouts in "On Trial," and who has since retired from the stage, is to return to Broadway late in the fall in a new production.

Roscoe Ailes was fined \$25 last week in Special Sessions for permitting two colored children under sixteen to take part in his act, in violation of the child labor law.

Sam Herman, of the team of Kane and Herman, was arrested last week in Buffalo on the complaint of Julius Boasberg, jeweler, who charges that the former owes him \$400 on a diamond ring.

Prince Abba Omar and Serita Gatti, of "A Night in the Orient," were the guests of honor of Manager J. Coyle, of the Codman Square Theatre, Dorchester, Mass., at the Christmas dinner given Dec. 25 at the Adams House, Boston, to vaudeville artists by the managers of the vaudeville theatres in Greater Boston.

HITS

HARRY VON

SOME HIT
CAROLINA SUNSHINE
SOME HIT

VAN AND SCHENCK'S BIG HIT
ALL THE BOYS LOVE MARY
A Great Comedy Song

A HIT
THEY'RE A S
Going Bi Than

HITS

SOME HIT
CAROLINA SUNSHINE
SOME HIT

A CLASSIC BLUE SONG
I AINTEN GOTTAH TIME TO HAVE THE BLUES

OVER HT
WHEN MY BABY SM

GET I QU

ALL KINDS VE

It Will Sw the C

OVER HT

A BARREL LA
WHOA! AN
Good Fanny T

HARRY VON TILZER MUSIC FB.

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HITS

A HIT
A SWEETIES
B. Than Ever

R HT HIT

All SMILES AT ME

I QUICK
VERSIONS

Sw the Country

R HT HIT

FREE LAUGHS

JANUARY

Funny Time

A COMEDY RIOT
HE WENT IN LIKE A LION AND
CAME OUT LIKE A LAMB

SOME HIT
CAROLINA SUNSHINE
SOME HIT

H
I
T
S

EVERY A BEAUTIFUL IRISH BALLAD
TEAR IS A SMILE IN AN
IRISHMAN'S HEART

SOME HIT
CAROLINA SUNSHINE
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IF IT'S LAUGHS YOU'RE



HERE'S
YOUR
COPY.

ORCHE-
S
TRATIONS
ARE
READY.

Oh, Mother I'm Wild

By
HOWARD JOHNSON
HARRY PEASE
and EDDIE NELSON

All Modo

Till ready VOICE

Per - ci - val Al - gy was a a
sweet lit - tie boy Al - ways dressed up like lit - tie Lord Faunt - le - roy
mus - i - cal show He had a seat - right in the ve - ry front row

Ear - ly to bed - and ear - ly to rise Did n't make Per -
Each girl be - gan - to shim - mie and shake Then Per - cy hol -
ci - val ve - ry wise - But aft - er a month - on Broad - way
- lerd out "Good - ness sake" Oh mother if you could just see

Here's what he wrote - home to - day -
CHORUS This is the life - dear for me -

"Oh!" Mother you would - n't know your child Oh!
"Oh!"

Moth - er I'm get - ting awf - lly wild I am drink - ing Co - ca Co - la
" " " " " " " " I am read - ing Snappy Stor - ies

now On the lev - el I'm a lit - tle dev - il Oh!
now Ev - 'ry mi - nute I just go the lim - it Oh!

Mother you would - n't want me home Can - ni - bals com - pared to me are
mild I'm no more your peace - ful lit - tle lamb I shave most

One night I went to a ca - bar - et A la - dy

ev - 'ry day just like a man I've thrown away my nightie and I wear a pink pa -
danced and showed her lin - ger - ie I bathed myself in Dear Kiss just to wash my sins a -

- jam - way Oh! Oh! Mother I'm wild wild

CATCH LINES

One night I stayed out till after ten
Bought some cubed cigarettes and then
I stood right on the corner and I smoked with all the men.

One night I went to a swell affair
A girl asked me to do the shim - mie there
I said I'm very sorry but that's something I don't wear.

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Remember,

he

who

laughs

last

laughs

laughs.

Foolish

stuff

for

foolish

songs.

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PHILADELPHIA
Globe Theatre Building

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ST. LOUIS
Calumet Building

SAN FRANCISCO
Pantages Theatre Building

CHICAGO
Grand Opera House Building

CLEVELAND
Ellastone Building

LEO FEIST
711 Seventh Ave.

A Stone's Throw from the Palace Thea-

TORONTO, Yonge Street

RE AFTER, TRY THESE!

It's The Smart Little Feller Who Stocked Up His Cellar
That's Getting The Beautiful Girls

Words by
GRANT CLARKE

Music by
MILTON AGER

Allegro moderato

I know a chicken chasin' mil - lion aire
He used to have a lot of girls. I swear—
Now he has none to help him spend his dough,
Can't get a one that's why he's wor - ried so.
He said "I'm rich but still they run a-way—
I said "they're diff' rent to day"
CHORUS
Oh they won't call you hon ey be - cause you've got mon ey It
is n't for mon ey they sigh You could
once grab a queen with your big li - mou-sine But
now times are chang ing you know what I mean Oh they
won't know you're liv ing if all you can give 'em Is
just pret ty dia monds and pearls It's the
smart little fel ler Who stocked up his cel lar That's getting the beau
ti ful girls On you girls

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HERE'S
YOUR
COPY.

ORCHE-
TRATIONS
ARE
READY.

As
Cohan
Says
"Always
leave
them
laughing
when
you
say
good-bye."

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GEORGE

AL

ROCKWELL AND FOX

AND

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AT

KEITH'S PALACE THEATRE THIS WEEK

DIR. HARRY FITZGERALD

ARE YOU SATISFIED?

Are you satisfied the way your songs are going over? It is just as easy to sing "Hits" as other songs. We can assure you that the songs listed below will fill that weak spot in your act and prove encore-getters for you. One Act used "I've Been a-Longin' for You" for the first time in New York last week and took three encores.

I've Been a-Longin' For You

This is one of the finest Fox-Trot Ballads written, and its versatility is such that if you do not wish it in slow ballad style it makes one of the greatest "Jazz" numbers on the market.

Orchestra leaders, if you wish encores at your dances, send for orchestration.

"JUST A ROSE"

This is one of the real 2-4 ballads that have come out in late years. It is written by that "Wizard of the Banjo," Joe Roberts, which should be "Nuf-Sed."

Quartette and harmony singers, send for this number, as it was harmonized and arranged for harmony possibilities.
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VAUDEVILLE BILLS For Next Week

B. F. KEITH EXCHANGE

NEW YORK CITY.

Palace—Irene Franklin—Allan Rogers—William Gibson & Regina Connally—Swor Brothers. (Four to fill)

Riverside—Allan Rogers—Owen McGivney—Vera Sabina—Joe Cook—Ella Shelds—Wheeler 3. Colonial—Sylvia Loyal—Marx Bros. & Co.—Walter Weems.

Alhambra—Julian Rose—Juggling Nelsens—Cameron & Kennedy—Demarest & Collette—Sylvia Clark—Flashes.

Royal—Bobbe & Nelson—Meyers & Moon—June Mills & Co.—Chong & Moey—Ben Bernle—Johnson, Baker & Johnson.

Orpheum—Swift & Kelly—J. R. Johnson & Co.—Kobal & Co.—Alf. Loyal—Jean Adair & Co.—Lloyd & Christie—Grock & Partner—Leon Errol & Co.

Bushwick—Grock & Partner—Shelah Terry & Co.—Lily Lena—Tome Nawn & Co.—Zonah—Vie Quinn & Co.

BALTIMORE

Maryland—Rae E. Ball & Bro.—Reynolds & Donegan—Grace Huff & Co.—Ernie & Ernie—Once Upon a Time—Aerial Lloyds—Anna Held, Jr. & Co.—Grace Nelson.

BOSTON

Keith's—Nina Payne & Co.—Noland & Nolan—Geo. McFarlane—Dotson—Rooney Bent & Co.—Playmates—Permane & Shultz—Tozart.

BUFFALO

Shea's—Kahrnum—Wilkie Bard—Great Johnson—Emmett DeVoy & Co.—L. & G. Archer—Wilton Sisters.

COLUMBUS

Keith's—Rinaldo Bros.—Wm. Gaxton & Co.—Eilda Morris—Hunting & Francis—Wm. Brack & Co.—Rice & Werner—Jarrow.

CLEVELAND

Hippodrome—Josephson's Icelanders—Patricola & Myers—Bailey & Cowan—Juno Salmo—Mrs. W.'s Surprise.

CINCINNATI

Keith's—Chas. Henry's Pets—Walter Brower—Mme. Herman—Dorothy Brenner—Bob & Peggy Valentine.

DAYTON

Keith's—Jazzland Navy Oct.—J. C. Morton & Co.—Walter C. Kelly—J. & S. Leonard & Co.—Dave Roth—H. Dyer & Co.—Hamilton & Barnes—Alfred Farrell & Co.

DETROIT

Temple—Rome & Cullen—Camilas Birds—Stone & Kalisz—Crawford & Broderick—Adolphus & Co.—Embs & Alton—Whipple Huston Co.—Harry Green.

ERIE

Colonial—Briscoe & Rauh—Magic Glasses—Pollard.

GRAND RAPIDS

Empress—Jack Inglis—Elizabeth Murray—Diana & Rubini—Sylvester & Vance—Samayoa—Millard & Doyle—Mabel McCane & Co.—Claire & Atwood.

HAMILTON

Shea's—Alice Hamilton—Heart of Annie Wood—Creole Fashion Plate—Gray & Graham.

INDIANAPOLIS

Keith's—Countess Verona—Will Oakland—Potter & Hartwell—Breen Family—Belle Baker.

LOWELL

Keith's—Clark & Bergman—Follis Girls—Grew & Pates—Ash & Hyams—Brower 3—The Clockers—Stanley & Dale.

LOUISVILLE

Mary Anderson—Lida McMillan Co.—Olsen & Johnson—Stanley & Birnes—Lillian & Twin Bros.—Lillian Herlein—Jas. Hussey & Co.

MONTREAL

Princess—Imhoff, Conn & Cor.—Lady Sen Mel—Arco Bros.—Buzzell & Parker—Ruberville—J. & B. Morgan.

PROVIDENCE

Keith's—Sidney Phillips—Juliet—Velerie Berger Co.—Daisy Nollis—Duffy & Sweeney—Peggy Bremmen & Bro.—Gosler & Lusby—Curzon Sisters—Williams & Wolfs.

PITTSBURGH

Davis—Olga Petrova—Moran & Wiser—J. C. Nugent—V. & E. Stanton.

PHILADELPHIA

Keith's—Henri Scott—Alice Lloyd—Whiting & Burt—Mehlinger & Myers—G. Yeoman & Lizzie—Novelty Clintons—Chamdon 3—Victor Moore & Co.

PORTLAND

Keith's—Ruth Roye—Langford & Fredericks—Reed & Tucker—Horlick & Sarampas—LaToys Models—Jack Joyce.

ROCHESTER

Temple—Edwin George—Dickinson & Deagon—Wirth, Pipp & Co.—The Dorans—Blossom Seeley & Co.—Harry Holman & Co.—F. M. Britton—Margaret Ford.

SYRACUSE

Crescent—O'Neill & Keller—Chas. King & Co.

TORONTO

Shea's—Frank Dobson & Co.—M. & J. Dunedin—Larry Comer—Martin & Webb—Primrose 4—Wish Wynne—Dancing McDonalds.

TOLEDO

Keith's—Slayman Ali Arabs—Brendel & Burt—Jack LaVier—Pielert & Scofield—Zardo—Rae Samuels—H. Remple & Co.—Morris & Campbell.

WILMINGTON

Garrison—Ward & Van—Col. Jack George—Gautiers Bricklayers—Joe Fanton & Co.—Darling & Dooley—Ed. Hill.

WASHINGTON

Keith's—Ann Gray—Spanish Revue—The Briants—The Leightons.

YOUNGSTOWN

Hippodrome—B. & F. Mayo—Kiss Me—Quixey 4—Loney Haskell—J. Courthope Co.—Vallecitas Leopards.

OPHEUM CIRCUIT

CHICAGO, ILL.

Palace—U. S. Navy Jazz Band—Albertina Rash & Co.—Lyell & Macy—Santos & Hayes—O'Neill & Keller—Diana Bonner—Karl Emmy's Pets—Fern King Co.

Majestic—Chas. King & Girls—Not Yet Marie—Stone & Hayes—Joe Towle—Cooper & Ricardo—Greenlee & Drayton—Jack Hanley—The Randal's.

State Lake—Mme. Ellis—Aileen Stanley—Farnell Taylor Co.—Nursery Land—Claire Vincent Co.—Ja Da Trio—Regay & Lorraine Sis—Masters & Kraft—Aeria Smiths.

Calgary & Victoria

Orpheum—Una Clayton & Co.—Sam Hearn—Edith Clifford—Ford & Urma—Ishikawa Bros.

DENVER

Orpheum—Gertrude Hoffman—Meredith & Snoozy—Fox & Ward—Jerome & Herbert—Watts & Hawley—Beginning of World—Van Cellos.

DES MOINES

Orpheum—Saranoff & Girls—Lillian Shaw—The Man Hunt—Baraban & Grohs—Leo Zarrell Co.—Phil Baker.

DULUTH

Orpheum—Harry Cooper—Jason & Haig—B. & H. Mann—Nelle Nichols—Burns & Frabito—Maria Lo.

KANSAS CITY

Orpheum—Wm. Rock & Girls—Bostock's Bidling School—Kitney & Reaney—O'Donnell & Blair—Green & Myra—Samaroff & Sonia—Venita Gould.

LOS ANGELES

Orpheum—Hyams & McIntyre—Overseas Revue—Stuart Barnes—Grace DeMar—Howard's Ponies—Barber & Jackson—Frawley & Louise—Al. & F. Stedman.

LINCOLN

Orpheum—Eva Shirley & Band—Salon Singers—Chris Richards—Indoor Sports—Phina Co.—Collins & Hart.

MILWAUKEE, WIS.

Majestic—U. S. Navy Glee Club—Yvette & Company—Avey & O'Neill—Powers & Wallace—Lee & Cranston—Kanazawa Japs—Frank Mullane—Max York's Dogs.

MEMPHIS

Palace—Frances Kennedy—The Sharrocks—Seven Honey Boys—Tango Shoes—Pot Pourri Co.—Harvey DeVoe Trio—Walsh & Bentley.

MINNEAPOLIS

Orpheum—4 Roses—Elsie White—Jack Kennedy & Co.—Ciccolini—Morgan Dancers—Marino & Mallory—Samsted & Marion.

NEW ORLEANS

Orpheum—Nash & O'Donnell—Ed. & B. Conrad—Harry Rose—Libby & Nelson—Maleta Boncon—Loche & Sterling.

OMAHA

Orpheum—Casting Wards—Arthur West Co.—Claudine Coleman—Princess Radkah—Wood & Wyde—Werner Amaro.

OAKLAND

Orpheum—Gus Edwards Co.—The Rickards—Master Gabriel Co.—Chic Sale—Dally Kay—Arnau Bros.—Bensee & Baird—Ernest Evans & Co.

PORTLAND

Orpheum—Extra Dry—Pietro—4 Readings—Bernard & Duffy—Eva Taylor Co.—Lachmann Sisters.

ST. LOUIS

Orpheum—Stella Mayhew & Taylor—Geo. Kelly Co.—Sweeties—Burt & Rosedale—Julius Tannen—Royal Gasolines—Ted Doner—Robins.

(Continued on page 25.)

KYRA

Herbert & Binet

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THEIR ORIGINAL SINGING AND TALKING
COMEDY SKIT
OPPORTUNITY
Direction—CHAS. S. WILSHIN

SIDNEY TAYLOR & Co.
IN A COMEDY SKETCH
"A Thousand Dollars"
BY SID. TAYLOR. ASSISTED BY MARION RING AND CARL B. TOELLE

EAGLE & RAMONA
INDIAN DUO
Direction—CHARLES POTSDAM

GOLDINI
WIZARD ON THE ACCORDION
Direction MEYER B. NORTH

LOOK US OVER
HOWARD COMEDY FOUR
A QUARTET THAT IS DIFFERENT
Direction LEE MUCKEN FUSS

ALEX CROSS & RALPH SANTORO
EXONENTS IN PHYSICAL CULTURE IN VAUDEVILLE

WAYT SISTERS
COMEDY NOVELTY SINGING IN VAUDEVILLE

DOBBS CLARK & DARES
in VAUDEVILLE REMNANTS
Direction Joe Page-Smith

CORINNE ARBUCKLE
SONGOLIST
IN SONGS WHAT AM

JOE OLIVER
HERMAN FAY
THE
Franklin Comedy Four
IN
COOKING UP MIRTH AND MELODY
SAL MALDON DIRECTION, PHIL BUSH MURRAY ROSE

TOM GORDON and FRANK GERMAINE
BOOKED SOLID. U. B. O.

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ness.

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HAZEL
JOSSELYN
AND
PERCY
CHAPMAN

NEWS GIRL and the TOUT
LOEW'S AMERICAN—JAN. 8-11

NEW YEAR'S GREETINGS

FROM

JEAN ADAIR

IN

"ELLA COMES TO TOWN"

PLAYING THE KEITH CIRCUIT

SACRAMENTO & FRESNO
Orpheum—Ford Sis & Band—3 Jordan Girls—
Jack Osterman—Gallagher & Martin—Roy &
Arthur—Marshall Montgomery.

SEATTLE

Orpheum—Lyon & Yosco—Bob Hall—Ruth
Budd—Lew Brice & Co.

SALT LAKE CITY

Orpheum—Lambert & Bell—Geo. Price & Co.—
Ricoletta Bros.—Jas. H. Cullen—Cartmell &
Harris.

ST. PAUL

Orpheum—Henry Santry & Band—Bruce Duffet
Co.—Harry Johnson—Muriel Window—Bradley &
Ardine—Kennedy & Nelson—Lightner & Alexander.

VANCOUVER

Orpheum—Chas. Grapewin & Co.—Francis
Renault—Stelle & Winslow—Bert Fitzgibbons—
Van Bankoff & Co.—Fay Courtney.

WINNIPEG

Orpheum—Elsa Ruegger—Kenny & Hollis—
Duffy & Caldwell—For Pit's Sake—Wheaton &
Carroll—Pisano Co.—Lucille & Cockie.

REGINA, SASKATOON, CANADA

Aerial Patts—Allen Lindsay & Co.—Four of
Us—Lorner Girls—Neil McKinley & Co.—Great
Leon.

EDMONTON, CANADA

Rosie & Dog—Coffman & Carroll—Maurice Samuels & Co.—Jones & Sylvester—Ted Shawn's
Dancers.

CALGARY, CANADA

Winton Bros.—Lucy Bruch—Bender & Meehan—
Business Is Business—Texas Four—Little Hip & Napoleons.

GREAT FALLS AND HELENA, MONT.

Act Beautiful—Mary Ann—World in Harmony—
Ed Blondell & Co.—Chas. Olcott—Bud Snyder.

BUTTE, MONT.

Three Bullawa Girls—Denny & Donegan—Sa-
manoff Trio—Eddie & Ramsden—Bob Albright—
Hill's Circus.

SPOKANE, WASH.

Lieut. Berry & Miss Marcon Bros.—Martha
Hamilton & Co.—Baron Lichten, Gilders & Phillips—Brazilian Hellress.

SEATTLE, WASH.

Mori Bros.—Goets & Duffy—Eldridge, Barlow &
Eldridge—Bert Stoddard, Ward & Ring—Henri-
ette De Serris.

VANCOUVER, B. C.

Henry & Adelaide—Fiske & Fallon—Glasgow
Maids—Chung Hwa Four—Great Howard—Four
Mellors.

VICTORIA, B. C.

Love & Wilbur—Naida Norrine—Peerless Trio—
Jovedah De Rajah—La France & Kennedy—
Yip Yip Yaphankers.

TACOMA, WASH.

Frank Shields—Harmony Trio—Roach & Mc-
Curdy—Hendrix—Belle Isle—Irene Trevette—
Gelli Troupe.

PORLAND, ORE.

Cavanna Duo—Mary Dorry—Howard & White—
Dancing Davy—Hickman Bros.—Corinthians.

SAN FRANCISCO, CAL.

Geo. & May La Fevre—Ray Lawrence—Ar-
cher & Belfort—Hyman Meyer—Eddie Foy &
Younger Boys—Five Partwars.

OAKLAND, CAL.

Novell Bros.—Three Clowns—Robinson's Ele-
phants—John T. Ray & Co.—International Nine—
Meir & Gibson Sisters.

LOS ANGELES, CAL.

Aerial Macks—Forrest & Church—Stephens &
Brunelle—Willie Solar—Rising Generation—Happy
Jack Gardner & Co.

SAN DIEGO, CAL.

The Gallons—Harry & Etta Conley—William
Dick—Verna Mersereau & Co.—Brady & Ma-
honey—Making Movies.

LONG BEACH, CAL.

Alex Bros. & Evelyn—Oklahoma Four—Mason
& Cole—Beatrice Morrell & Co.—Arthur Barrett
& Co.—Casting Campbells.

SALT LAKE CITY, UTAH.

Naynon's Birds—Burns & Binn—Chas. Lind-
holm & Co.—Bison City Four—Slatkos' Rol-
lickets—Sonia De Galvo.

OGDEN, UTAH.

Cycling Brunettes—Kilkenny Four—Number
Please—Ross, Wyss & Co.—Golf Link Girls—
Camille Regiane.

DENVER, COLO.

Wolfe & Patterson—W. E. Whittle—Tarran—
Amorous & Jeannette, Kuma Four.

Fifth Ave.—Arthur Hill—Betty Boone—Dun-
bars Hussars—Anger & Packer—McCue & Dean—
Hugh Herbert & Co.—Puppy Love—Emerson &
Baldwin—Dolce Sisters—Fred & Albert—Fall &
Baldwin. (Last Half)—Dolce Sisters—Fred &
Albert—Fall of Eve—Novelties Clinton—Gardner
& Hartman.

125th St.—(First Half)—C. & M. Dunbar—
Columbia & Victor—Presser & K. & Saxe—Hend-
erson & Holliday. (Last Half)—Tom Gillen—
Furman & Nash—M. & A. Clark.

23rd St.—(First Half)—Volunteers—Tom Gil-
len—All Dine & Right—Mollie Fuller & Co.—
Burk & Sown—Alexandria. (Last Half)—Mal-
colm & LaMar—Esumo Bros.—C. & N. Dunbar.

Harlem Opera House—(First Half)—DeOnsone
& Baker—Mabel Sherman Co.—Old Homestead 4—
Jean Chase Co.—Novelties Clinton—Gardner &
Hartman—3 Maces. (Last Half)—Friend &
Downing.

25th St.—(First Half)—Dolce Sisters—Shirley
& Monroe—Harry S. Bussey—Canton Three—Bell
Montroe—Tate & Take—McKay's Revue. (Last
Half)—Lew Hawkins—J. & A. Harrison—New
Doctor—Fred & Peggy Pym—Pedestrianism—
Rolland & Mehan—Joe Dealey & Sister.

Yonkers—(First Half)—Oh That Melody—Qual-
ano & Marguerite—Lazier & Worth—J. & N.
Mitchell—Rolland & Meehan. (Last Half)—Can-
ton Three—Bell Montroe—Poppy Love—T. & D.
Ward—McKay Ardine—Fred & Albert. (Last
Half)—Kerr & Eason—Roattina & Bartetti—
Lillian Lane—Half Past Two. (Last Half)—Qual-
ano & Marguerite—Gertrude McGill Co.—Morris
& Townes—Love & Kisses.

51st St.—Kane & Beaman—Capt. Bats Sedle—
Girls' Club—Recredis—Jas Thornton—Lillian
Lillian Durkin & Co.

BROOKLYN, N. Y.

Prospect—(First Half)—Geo. Buck—Fall of
Eve—Pedestrianism—Lexey & O'Connor—M. &
A. Clark. (Last Half)—Tozart—Dunbar's Hussars—
Anger & Packer—Chas. & Madel, Dunbar—How-
ard & Clark.

VAUDEVILLE BILLS**VAUDEVILLE BILLS**

(Continued from Page 23)

Greenpoint—(First Half)—Ezuma Bros.—Mabel
Burt & Co., W. K.—C. & M. Dunbar—McKay &
Ardine—Mae Ferguson Co. (Last Half)—Take &
Take—Volunteers—McCarthy & Stennard.

Halsey—(First Half)—The Philimers—Fentel &
Cecil—Eddie Carr & Co.—Ben Smith—Helliotte
Beaks. (Last Half)—Brooks & Haynes—Lillian
Lane—McNally, Dinus & Devoe—Harmon & Har-
mon—The Decorators.

ALLEGTON, PA.

Sebeni & Groven—Fox & Ingraham—Burke,
Walsh & Nanna—Nel Klee. (Last Half)—Monde
—Wheeler & Potter—Tid Bits—Manning, Feeley
& Knoll—Gauthier's Toy Shop.

ALTOONA

(First Half)—Chas. Edelenberry—Bob & Peggy
Valentine—Anderson & Groves—Brooks & George
—Olga's Leopards. (Last Half)—Ford & Truly—
Van Sheldon & Haslam—Murphy Voelk—Love
Hunter.

AMSTERDAM

(First Half)—Dixon & Mack—Worth Wayten
Four—The Only Girl. (Last Half)—Rodero—
Courtney & Irwin—Ryan—Heir for a
Knight.

ALBANY

(First Half)—Jim the Jazz King—Hanvey &
Frances—Brown, Gardner & Barnett—The Bandit
—Chas. Wilson—Curson Sisters. (Last Half)—
Page, Hack & Mack—Langton & Smith—Jean
Chase & Co.—Rose Moon & Co.—Dotson—Sea-
bury's Revue of 1920.

AUBURN

(First Half)—Rodero—Swartz & Clifford—
Edith & Eddie Adair—Gordon & Day. (Last Half)
—Lucy Gillette—4 Higby Girls—Morgen Gates—
Fixing the Furnace.

BINGHAMTON

(First Half)—Gates & Finley—Tabor & Green
—Nakke Japs. (Last Half)—The Bellemontes—
Kenna—Le Roy & Mabel Hart.

CANTON

Kelo & Blair—Robt. Henry Hodge Co.—Melody
Monarchs—Bert Earle & Girls—Walter Brewer—
Ballot Trio.

CHESTER

(First Half)—Taydon—4 Melody Maids—John
Sparks—Miller & Mack—Full of Pep. (Last Half)
—Donohue & Fletcher—Jno. Small & Sister—
Harry Antrop—Pretty Baby.

CAMDEN

(First Half)—Donohue & Fletcher—W. S. Har-
very & Co.—Bevan & Flint—Pretty Baby. (Last
Half)—John & Shirley Black—4 Melody Maids—
Dalton & Craig—Fox & Britt—Hoover Girls.

EASTON

(First Half)—Monde—Wheeler & Potter—Tid
Bits—Manning, Feeley & Knoll—Gauthier's Toy
Shop. (Last Half)—Selbeni & Grovne—Fox &
Ingraham—Burke, Walsh & Nanna—Mel Klee.

ELIZABETH

(First Half)—Selbeni & Grovne—Otto & Sheri-
dan—International Revue—Bert Hanlon—D'Avig-
neau's Celestials. (Last Half)—The Briants—
Donovan & Lee—Step Lively.

ELMIRA

(First Half)—Ryan & Ryan—Street Urchin—
Two Earls—Going Some. (Last Half)—Lawrence
Crane Co.—Fuller & Vance—Hager & Goodwin—
Marie Hart & Saxo 4.

GREENFIELD

Lew Hoffman—Innis & Ryan—Moosus Robinson
Trio—Gene Homer—Carson Trio.

HAZELTON

(First Half)—Al Striker—Palo & Pallet—Brown
& Craig—Nielsen Co. (Last Half)—The Kondells—
Stars in Toyland—Bevan & Flint—Orpheus
Comedy 4.

HARRISBURG

(First Half)—Fernsler & Culp—Holmes & Hol-
lison—Sissell & Blake—Love Hunter. (Last Half)
—Chas. Edelenberry—Brooke & George—Jolly Wild
& Co.—Anderson & Graves—J. C. Mack & Co.

ITHACA

(First Half)—Fuller & Vance—Hager & Good-
win—Marie Hart & Saxo 4. (Last Half)—Jane
Taylor—Street Urchin—Going Some.

JERSEY CITY

(First Half)—Malcolm & LaMar—Knowles &
White—Bobby Henshaw—Gardner Douglas Co.—
Coe & Nelson. (Last Half)—DeOnsone & Baker—
All Dine & Wright—Old Homestead 4—F.
Francis Sullivan—Chinese Jazz 3.

LAWCASTER

(First Half)—The Kondells—Connell, Leona &
Zippy—Orpheus Comedy 4—Stars in Toyland—
Merriam Girls—Jas. B. Carson Co.—
Walton & Deno—Parish & Peru.

MONTRÉAL

(First Half)—Howard & Clark—Tozart—O'Con-
nor & Dixon—Sandy Shaw—Arthur Havel & Co.
(Last Half)—Geo. Buck—Bessie Wynn—Music
Lagoon & LaMar—Esumo Bros.—C. & N. Dunbar.

MT. VERNON

(First Half)—Howard & Clark—Tozart—O'Con-
nor & Dixon—Sandy Shaw—Arthur Havel & Co.
(Last Half)—Geo. Buck—Bessie Wynn—Music
Lagoon & LaMar—Esumo Bros.—C. & N. Dunbar.

PITTSFIELD

(First Half)—Hollinger & Reynolds—Gertrude
Folsom—Florence Hackett Co.—Murray & Voelk—
Dobbs, Clark & Darris. (Last Half)—Morell's
Toy Shop—Octavo—4 Jacks and a Queen—Scott &
Aubrey—Lawrence Bros. & Thelma.

PASSAIC

(First Half)—Fred & Albert—Furman & Nash
—Bessie Wynn—Bennett & Richards—Francis
Pritchard Co.—Donovan & Leo—Sylvester Family
—Music Land. (Last Half)—Cutty & Nelson—
Hugh Herbert Co.

OTTOWA

Alice Hamilton—Bussell & Parker—Jno. Jones
—Tom Nawn—Mus. Johnsons.

PHILADELPHIA, PA.

(First Half)—Lewis & Clark—Gene Homer—Carson
Trio. (Last Half)—Moore & Sterling—Leonard &
Porray—Libby, Sparrow & Caldwell.

ROCKAWAY

(First Half)—The Hurleys—Joe Nargine—Jarvis
& Harrison—Libby, Sparrow & Caldwell. (Last
Half)—Sherwin Kelly—Davis & Walker—Cheyenne
Minstrels—Corcoran & Mack—Baw Bros. Co.

PITTSBURGH

Arthur Seymour—Coden & Lukens—The Yaltes—
Rao & Riggs—Romain, Powers & Delmer—Larue
& Grasham—Pagana—Larimer Hudson Co.

PATERSON

(First Half)—Mr. & Mrs. Stuay Garrow—
Fields, Scally & French—Wadell & Donecourt—
Sig Frans Troupe—Bessie Remple & Co. (Last
Half)—Columbia & Victor—Al Fields—Scamp &
Scamp.

PHILADELPHIA, PA.

Grand Opera House—Regal & Mack—Armstrong
& Downey—Gauthier's Bricklayers—Helen Tricks
& Josephine—Joe Cook—Arthur Whitelaw.
Nixon—Laurel Reilly Co.—B. & B. Wheeler.
Broadway—(First Half)—Grace Sisters—Salvation
Missions—Here & There—Gibson & Pollock.
(Last Half)—Jazz Cocktail—Marg. Pavula—Allen
& Francis.

PHILADELPHIA, PA.

Allegany—Wellington's Surprise—Marian's
Dogs—Wilbur Sweatney—Ryan & Healy—Emma
Frances & Arabs.

PHILADELPHIA, PA.

Wm. Penn—(First Half)—Jno. Small & Sister—
Fisher & Gilmore—Jas. B. Carson Co.—Parish &
Perold—Oldtime Darkies. (Last Half)—Toby &
Girls—Palo & Palet—Toydland—Bert & Bettie
Wheeler—Miller & Mack.

KEYSTONE

Keystone—8 Black Dots—Viola Lewis Co.—Wm.
O'Clare & Girls—Billy Glason—Royal Perkene
Troupe.

PHILADELPHIA, PA.

Giard Ave.—(First Half)—Toby & Girls—Ken-
nedy & Burt—Col. Jack George. (Last Half)—
Ector & Dini—John G. Sparks & Co.—Brown &
Craig.

SCRANTON

(First Half)—Picture—Geo. & Ray Perry—
Nancy Boyer & Co.—Zelaya—A. Seymour Brown
Co. (Last Half)—Kartell—Brown & Taylor—
Grace Huff Co.—Tim & Marion Harkins—Tim &
Kittie O'Meara.

STAMFORD

(First Half)—Gordon & Germain—Pedwick &
Devere—Clarence Wilbur—Cheyenne Minstrels.
(Last Half)—Eddie Badger—DeLea & Orma—
Joe Martine—Berzaol's Circus.

SCHEECTADY

(First Half)—Eldora & Co.—Morgan & Gates—
Mary Howard Co.—Al Flirlo—Oh! Auntie. (Last
Half)—Dixon & Mack—Edith & Ed. Adair—Oliver
Riscoe & Al Rauh—Sabine & Goodwin—Bobby
Heath Co.

CHESTER

Temple—(First Half)—Lucy Gillette—Oliver
Riscoe & Al Rauh—Fixing the Furnace—Sabine &
Goodwin—Bobby Heath Co. (Last Half)—Eldora &
Co.—Billy Shoen—Gordon & Day—Mary Howard
& Co.—Swartz & Clifford—Oh! Auntie.

CRESCENT

DARDANELLA DARDANELLA DARDANELLA DARDANELLA DARDANELLA DARDANELLA DARDANELLA

THEY ARE ALL WRITING ABOUT "PALS" AND "GALS"

SO

FRED FISHER

OFFERS YOU HIS BIG SURPRISE WALTZ SONG

ENTITLED

**Daddy You've Been
A Mother To Me**

ORCHESTRATIONS READY IN ALL KEYS

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JOE MITTENTHAL, Gen'l Mgr. JACK McCOY, Prof. Mgr.

DARDANELLA DARDANELLA DARDANELLA DARDANELLA DARDANELLA DARDANELLA DARDANELLA

**I'VE FOUND THE
NESTING PLACE OF THE BLUEBIRD***A HEADLINER—As a Solo, Double or Quartet—IT'S IRRESISTIBLE***OH! MY LADY**(WON'T YOU LISTEN TO MY SERENADE)
A DECIDED NOVELTY. EQUIALLY APPEALING AS A SOLO OR QUARTET**MY SUGAR-COATED CHOCOLATE BOY**

A RARE PICKANINNY SONG—WONDERFUL FOR A "SPOT"

PROFESSIONAL MATERIAL
READY

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4 RENNEE GIRLS

Novelty Character Study in Song and Dance

Direction Arthur J. Horwitz-Lee Kraus, Inc.

HAPPY NEW YEAR

Wright and Wilson **NONPAREIL PANTOMIMISTS**
NYLE VERNE **In Song Splendors**
 with **DAVE FRANKLIN** assisting
 Special Material by **GEO. KERSHAW**

VAUDEVILLE BILLS

(Continued from Page 25)

NEW PALACE, SUPERIOR
 (First Half)—Horton Bros.—Blossom Baird & Co.—Temple Quartette. (Last Half)—Booth & Leander—Smith & Keefe—Let's Get Married—Bert & Elsie Mathes—Sakata Trio.

MAJESTIC, SPRINGFIELD

(First Half)—Clemens & Gerson—Bond & Wilson Co.—Thelma—Blanche & Jimmie Creighton—You'd Be Surprised. (Last Half)—Kimiwa Trio—Valentine Vox—Porter J. White & Co.—Will J. Ward.

HIPPODROME, SACRAMENTO, CAL.

(First Half)—Elaine & Titania—Jerome Merrick & Co.—Frank Gould—Douglas Family—Surprise Comedy 4—Amber Bros. (Last Half)—Three Falcons—Galvin & Bath—Villani—Gypsy Revue—Kruso—Betty Fredericks.

HIPPODROME, SPOKANE, WASH.

(First Half)—Estelle & Roy—Pope & Uno—Claire Hansen & 4—Henry & May—Joe & Pearl Mathis—Peacock Revue. (Last Half)—Dave Van Field—Gilmore & Castle—Green & La Fell—La Mont's Cowby & Girl Minstrels—Yank.

PALACE HIE, SEATTLE, WASHINGTON

(First Half)—Violet & Charles—Red Peppers—Millard Bros.—Chas. Millard & Co.—Bertie Fowler—La Follette. (Last Half)—Skating Macks—Broughton & Turner—Mudge Morton Trio—Haynes, Mont. & Hannan—Marlin Wilson 3—Thornton Sisters.

SAGINAW, MICHIGAN

(First Half)—Degnon & Clifton—Holmes & Wells—Among Those Present—Lee & Lawrence—Sorrento Quintette. (Last Half)—2 Kawanas—Arnold & Taylor—Sam K. Kaomi—Maryland Singers—Dan Ahern—Everest's Monks.

HIPPODROME, TERRE HAUTE

(First Half)—Waldstein & Daley—Myrtle Mason—Detzel & Carroll—A Regular Business Man—Claude & Marion Cleveland—Ergotti Lilliputians. (Last Half)—Swain's Cockatoos—Hand & Barnet—What Happened to Ruth—Silber & North—Frank De Voe—Romas Troupe.

HIPPODROME, TACOMA, WASH.

(First Half)—La Fleur—Sperry & Rae—Melroy Sisters—The Cameos—Mitchell & Mitch—6 Imps and a Girl. (Last Half)—Violet & Charles—Millard Bros.—Chas. Millard & Co.—Bertie Fowler—La Follette.

COLUMBIA THEATRE, VANCOUVER, B. C.

(First Half)—Skating Macks—Broughton & Turner—Mudge Morton 3—Haynes, Monty & Hannan—Marlin Wilson Trio—Thornton Sisters. (Last Half)—Evans & Dean—Reeder & Armstrong—Fennel & Tyson—Harry Thorne—Virginia Deacon & Baxter—Robert Dohm & Co.

STRAND, WINNIPEG, CAN.

(First Half)—Rice & Graham—Tom Linton & Jungle Girls—Claude Wade. (Last Half)—Jones & Georgie—Four Bill Posters—Lutes Bros.

LIBERTY THEATRE, WALLA WALLA, WASH.

(First Half)—Adams & Birkenmo—Tom & Pearl Almond—Joe & Agnes Riley—Clark & Lorraine—Smith, Lynch & Smith—Baldus Trio. (Last Half)—Estelle & Roy—Pope & Uno—Claire Hanson & Village 4—Henry & May—Joe & Pearl Mathis—Peacock Revue.

LOEW CIRCUIT

NEW YORK CITY

American (First Half)—Swain's Cats & Rats—Connors & Foley—Harry & Anna—Scranton—Mason & Gwynne—4 Volunteers—9 Krazy Kids—Margy Duo—Morrison & Harte—Thos. P. Jackson & Co. (Last Half)—Mangeant Troupe—Hughie Clark—Ziegler Twins—Juri & Edith Kuhn—Lella Shaw—Grant Gardner.

Boulevard (First Half)—Mme. Harding—Naden Trio—Marlon Munson—Hughie Clark—8 Dominos. (Last Half)—Togan & Geneva—Monte & Lyons—Townsend Wilbur & Co.

Victoria (First Half)—Togan & Geneva—Kurt & Edith Kuhn—“Waiters Wanted”—Marva Rehn—“Hello Judge!” (Last Half)—Steiner Trio—Bonner & Powers—Homer Lind & Co.—Shea & Carroll.

Lincoln Sq. (First Half)—King Bros.—Will J. Evans—Cook & Oatman—Renee Girls. (Last Half)—Francis & Wilson—Naden Trio—Bertram May & Co.—Mason & Gwynne.

Greeley Sq. (First Half)—Wilfred Dubois—Fields—Edwards—Drean Sisters—Lella Shaw & Co.—Hampton & Blake Markey Trio. (Last Half)—Margy Duo—Uber Carlton—Cook & Oatman—Leroy & Driesner—“Gift in the Air.”

Dalancy St. (First Half)—Hallen & Goss—Bertram May & Co.—Dave Harris—Newport & Stark. (Last Half)—Mme. Harding—Challis & Lambert—Holden & Herron—“Case for Sherlock”—Joe Darcey—8 Dominos.

National (First Half)—Francis & Wilson—Challis & Lambert—Jocelyn & Chapman—Joe Darcey—“The Financiers.” (Last Half)—Hanlon & Arthur—Drean Sisters—Gilroy, Dolan & Carroll—Dave Harris.

Orpheum (First Half)—Louis Leo—Monte & Lyons—Bonner & Powers—Fay & Jack Smith—Murray Bennett—Odiva & Seals. (Last Half)—Fields & Edwards—Kennedy & Kramer—Hampton & Blake—Will J. Evans—Odiva & Seals.

Avenue B (First Half)—Wray's Manikins—The Painters—Allen, Clifford & Berry—Weston & Eline—Scanlan—Deno & Scanlan. (Last Half)—Wiki Bird—Wells, Virginia & West—9 Crazy Kids—Murray Bennett—8 Melfords.

BROOKLYN, N. Y.

Metropolitan (First Half)—Girl in the Air—Holden & Herron—Townsend Wilbur & Co.—Leroy & Diessner—Mangeant Troupe. (Last Half)—Harry & Anna Scranton—Lillian Watson—Thos. P. Jackson & Co.—4 Volunteers—“Hello Judge!”

DeKalb (First Half)—Steiner Trio—Lillian Watson—Gilroy, Dolan & Carroll—Hank, Brown & Co. (Last Half)—Louis Leo—Connors & Foley—McConnell & Simpson—Fay & Jack Smith—Newport & Stark.

Fulton (First Half)—Hayataka Japs—Kennedy & Kramer—Uber Carlton—McConnell & Simpson. (Last Half)—King Bros.—Hallen & Jones—Jocelyn & Chapman—Marva Rehn—“Financiers.”

Palace (First Half)—Vee & Kelly—Wells, Virginia & West—Walmsley & Keating—Wm. O'Clare & Girls. (Last Half)—Robert Swan—Allen, Clifford & Barry—Anthony & Ross—Scanlan—Deno & Scanlan.

THE NEW YORK CLIPPER

CHICAGO NEWS

CITY COUNCIL ADOPTS NEW THEATRE LICENSE FEE RATE

Puts Through Schedule Based Upon Capacity and Admission Charges, That Takes in All Classes of Houses As Well As Parks.

Regardless of the long fight made by theatrical organizations, the City Council has voted to increase the license fees of all theatres, movie houses and baseball parks. Various organizations, comprised of movie owners, legitimate theatre magnates and vaudeville theatre proprietors, made a hard fight against the impending increase, but withdrew their objections practically at the last moment and permitted the committee to consider the increase.

The new license fee schedule for theatres, including the movies, is graded both on seating capacity and admission charges, as follows:

Maximum capacity	Price of admis-sion	Price of admis-sion	Price of admis-sion	Maximum price of admis-sion
Seating not over 25 cts.	not over 49 cts.	not over \$1.	over \$1.	
350	\$200	\$250	\$300	\$1,000
750	250	350	400	1,000
1,000	300	450	500	1,200
1,500	350	500	750	1,250

*Over.

Alderman Cullerton tried hard to postpone action on the schedule, but was defeated by votes of 32 to 6 and 31 to 14.

Then came the fee on baseball parks, which also created a long discussion, and the council finally decided to make the fee for parks with more than 20,000 seats \$3,000 a year; for those with between 15,000 and 20,000 seats, \$1,500, and for those with between 10,000 and 15,000 seats, \$1,000.

The council repealed the ordinance fixing license fees for moving picture film exchanges, so that these companies cannot take advantage of the present fees the first of the year. The license committee expects to recommend higher fees at their meeting in 1920.

GALLI-CURCI OBJECTED

Arbitration ended a walk-out of Mme. Amelie Galli-Curci from the Chicago Grand Opera Company on Thursday of last week.

On two occasions Mme. Galli-Curci appeared on the same evening with John Alden Carpenter's ballet, “The Birthday of Infanta.” On Tuesday night, the ballet was given precedence on the program. Mme. Galli-Curci, playing the principal role in “La Sonnambula,” appeared subsequently. The hour was late. Many patrons were obliged to leave before the performance was half over. The diva was quite chagrined.

On Saturday evening, the ballet was rescheduled until last, much to the satisfaction of the star, but to the corresponding consternation of Carpenter. The intervention of Max Pam, chairman of the board of directors of the Opera Association, resulted in a compromise. Mme. Galli-Curci refused to wax enthusiastic about attacking high “C” to only an audience of ushers and house attaches. Mr. Carpenter contended that his opera was not written for the sole purpose of rehearsing scene-shifters and exercising ballet girls. The Opera Association insisted that there was no alternative but to offer both productions the same evening.

EX-BOOKING AGENT ARRESTED

Tommy Gary, prominent in theatrical and pugilistic circles, and at one time a booking agent in this city, was arrested early last week on a charge of robbery and also with selling illicit whiskey. It is thought, however, that an error has been made in his arrest. He will be tried next week. He is out on bonds of \$6,500.

KLAW'S NAME TAKEN OFF

The name of Marc Klaw has been stricken from the introductory head of the Olympic Theatre program, where it has been for many years, under the firm name of Klaw & Erlanger. The name of Erlanger alone will occupy the space hereafter.

TAKES OVER THE NATIONAL

Irons and Clamage have again taken over the National Theatre and will introduce a resident stock company. The house opened January 5 with “The County Cousin.” Frank J. O'Donnell will become house manager.

SELL FIRST NAT'L INTEREST

Jones, Linick and Schaefer have disposed of their interests in the First National Exchange of Chicago for a reported sum of \$250,000, to Balaban and Gatz, according to Ralph Kettering, general representative of that concern.

Some years ago, Jones, Linick and Schaefer sold a half interest in the exchange to the Asher Brothers, and with their final sale to Balaban and Gatz this makes the rival motion picture concerns partners in the new venture. The new arrangements permit Asher Brothers to retain their half interest and gives Balaban and Gatz the other half. Following the sale, Aaron J. Jones resigned from the board of directors of the First National Exhibitors' Circuit, which takes effect at once.

This is one of the largest film deals ever executed in Chicago, and it opens the way of connecting the holdings of Balaban and Gatz and the Asher Brothers, thus cementing Chicago's leading motion picture theatre owners.

NEW REVUE IS READY

“Snow-flurries,” a new revue, will be produced at the Marigold Gardens this coming week. It is by Edward Beck. Elsie Wedda, Hallye, Nester, Dolly Fowler and Betty Campbell will be the featured singing and dancing artists. The Angelo Armento troupe of acrobats and Johnny Byam and Charles Gash will also have roles. It will play an indefinite engagement at the Gardens.

NEW FILM HOUSE COMING

A new picture theatre will be erected on Division street, near Hoyne, in the near future. It will have a seating capacity of 2,000 and will play feature films. It will be called The Biltmore.

TO REVIVE “PETER GRIMM”

On the eve of his departing from Chicago, David Warfield announces that next season he will act a revival of “The Return of Peter Grimm.”

ARGONNE TRIO SPLITS

The Argonne Trio disbanded here this week and the individual members will form double acts, returning to vaudeville upon completion of rehearsals.

ROUTES OF SHOWS

COLUMBIA WHEEL

Al. Reeves' Show—Plainfield, 6; Stamford, Ct., 7; Park, Bridgeport, 8-10; Cohen's Newburgh, 12-14; Cohen's Poughkeepsie, 15-17.
 Abe Reynolds'—Gayety, Boston, 5-10; Columbia, New York, 12-17.
 Best Show in Town—Gayety, Pittsburgh, 5-10; Pary, Youngstown, 12-14; Grand, Akron, 15-17.
 Ben Welch Show—Grand, Hartford, Ct., 5-10; Jacques, Waterbury, 12-17.
 Behmair Show—Berkell, Des Moines, 4-7; Gayety, Omaha, 11-17.
 Beauty Trust—Majestic, Jersey City, 5-10; Perth Amboy, 12; Plainfield, 13; Stamford, 14; Park, Bridgeport, 15-17.
 Billy Watson's Parisian Whirl—People's Philadelphia, 5-10; Palace, Baltimore, 12-17.
 Bon Tons—Hurtig & Seamon's, New York, 5-10; Orpheum, Paterson, 12-17.
 Bowery—Gayety, Rochester, 5-10; Bastable, Syracuse, 12-14; Lumberg, Utica, 15-17.
 Bostonians—Palace, Baltimore, 5-10; Gayety, Washington, 12-17.
 Burlesque Revue, Lyric, Dayton, 5-10; Olympic, Cincinnati, 12-17.
 Burlesque Wonder Show—Bastable, Syracuse, 5-7; Lumberg, Utica, 8-10; Gayety, Montreal, 12-17.
 Dave Marion Show—Open, 5-10; Gayety, St. Louis, 12-17.
 Follies of the Day—Olympic, Cincinnati, 5-10; Columbia, Chicago, 11-17.
 Girls A-La-Carte—Gayety, Omaha, 4-10; Gayety, Kansas City, 11-17.
 Girls of the U. S. A.—Columbia, New York, 5-10; Empire, Brooklyn, 12-17.
 Girls De Looks—Gayety, Montreal, 5-10; Empire, Albany, 12-17.
 Golden Crooks—Empire, Brooklyn, 5-10; Peoples, Philadelphia, 12-17.
 Harry Hastings' Show—Gayety, St. Louis, 5-10; Star and Garter, Chicago, 11-17.
 Hello, America—Boston, 5-10; Grand, Hartford, 12-17.
 Hip Hop Hoary—Gayety, Washington, 5-10; Gayety, Pittsburgh, 12-17.
 Lew Kelly Show—Empire, Toledo, 5-10; Lyric, Dayton, 11-17.
 Liberty Girls—Gayety, Kansas City, 5-10; Lay-off, 11-17; Gayety, St. Louis, 18-24.
 Malds of America—Gayety, Detroit, 5-10; Gayety, Toronto, 12-17.
 Million Dollar Dolls—Casino, Philadelphia, 5-10; Miners Bronx.
 Mollie Williams' Show—Columbia, Chicago, 5-10; Gayety, Detroit, 11-17.
 Oh, Girl—Park, Youngstown, 5-7; Grand, Akron, 8-10; Star, Cleveland, 12-17.
 Peek-a-Boo—Cohen's, Newburg, 5-7; Cohen's, Poughkeepsie, 8-10; Gayety, Boston, 12-17.
 Roseland Girls—Casino, Brooklyn, 5-10; Miner's Empire, Newark, 12-17.
 Rose Sydell's London Belles—Miner's Bronx, 5-10; Casino, Brooklyn, 12-17.
 Sam Howe Show—Star and Garter, Chicago, 5-10; Berchel, Des Moines, 11-14.
 Sight Seers—Gayety, Toronto, 5-10; Gayety, Buffalo, 12-17.
 Social Maids, Empire, Albany, 5-10; Waldrone's Casino, Boston, 12-17.
 Sporting Widows—Gayety, Buffalo, 5-10; Gayety, Rochester, 12-17.

(Continued on page 32.)

JACK KAMMERER

A NEW BOOB COMEDIAN FOR BURLESQUE, TUMBLES, ETC. TAKE A LOOK
WITH PAT WHITE'S GAIETY GIRLS

NOW AT GAYETY, BROOKLYN—NEXT WEEK, GAYETY, NEWARK

STARS OF BURLESQUE

This Space
Reserved by

BLACK FACE
AND
LEADS

DASHING
VIVACIOUS
SINGING
SOUBRETTE

PRIMA
DONNA

CONTRALTO
INGENUE

Hello Friends
Prima Donna

Straight Man
with
Oh Frenchy

INGENUE

SOUBRETTE

Season 1919-1920
With
BEAUTY TRUST

SOUBrette
AND JUVENILE
BATHING BEAUTIES

FROM FRISCO?
Yes, the Same
COMEDIAN

THE
YANKEE
HEBREW

LEW LEDERER

With AVIATOR
GIRLS

Crawford & Humphreys

JACK
REID'S
RECORD
BREAKERS

GERTRUDE BECK

JACK
REID'S
RECORD
BREAKERS

VICTORIA KAY

At Liberty
See Ike Weber

MARTHA WHITE

"OH
FRENCHY"
Co.

Marie Sheftells Abbot

Rose Sydell's
London Belles

WALTER AUSTIN

Olympic
New York
This Week

KLARA HENDRIX

STAR
and
GARTER SHOW

CHUBBY (PEP) DRISDALE

STAR
and
GARTER SHOW

HANLY and SHEEHAN

Direction
Roehm & Richards

LLOYD AND FARNWORTH

DUDLEY

DIRECTION
ROEHM AND
RICHARDS

Harry Bernard

With
CRACKERJACKS

CHARLEY BURNS

FEATURED
COMEDIAN
STAR AND GARTER SHOW

AL FLATICO

Wop Character and Violin Specialty, with Bathing Beauties

FLORENCE WHITFORD

SOUBrette JAZZ BABIES

"THE LID LIFTERS"
IS GOOD CLEAN SHOW
WITH COMEDY AND MUSIC

Lew Talbot's "Lid Lifters" held sway at the Star New Year's week and proved a fine holiday week attraction. Harry Lang is the featured comedian and little need be said of his work as an entertainer, for he is par excellence. He is one of those Hebrew comedians who seldom sticks to lines, but is always "pulling" something new, that will fit the situation. He is a hard worker and a funny comedian, and managed to keep a crowded house in a good humor last Thursday night. He is fast and knows just how far to go with an audience.

Chas. Cole is doing the comedy as a "bum" opposite Lang. He works well and is amusing in this role. He does not try to overdo the character at any time.

James Gallagher, a corking good juvenile "straight," is not alone a good talker, but has a dandy singing voice and knows how to put a number over. He is a neat dresser and has a good stage presence. He does a good eccentric "boob" bit in one of the scenes.

Billy Harris, a fine talking "straight" man, who recently closed with the "Broadway Belles," is an asset to the show. He

BURLESQUE NEWS
(Continued from Page 15 and on 30)

is a natty dresser and a clean-cut young fellow who will make good.

Violet Penney, a pretty young girl with a captivating smile and pretty form, is the soubrette. She puts over several lively numbers for encores and displays a number of dainty dresses of delicate colors that look well from the front.

Katherine Jesson is the ingenue soubrette and put her numbers over to good results. She also wears pretty dresses.

Edna Raymond is the prima donna and, at times, gave us flashes of a fairly good voice. She has a rather pretty form, but only once wore a gown to show it off.

The book, according to the programme, is by Harry Lang, and is made up mostly of bits. But the way the boys work them up, put them over strong.

The "flirtation" bit was done by Cole, Harris and the Misses Jesson and Raymond. The "husband" bit went over well, the way Lang and Miss Raymond did it. The "lying clock" bit pleased as Lang, Gallagher and Miss Penney did it.

A good singing and dancing specialty was

offered by Jesson and Jesson in one, and was well liked. They offered four songs and finished with a pretty little dance.

Lang scored a hit with his whistling when he joined in the chorus of Miss Raymond's number. He had to give several encores before the audience would let the show go on.

The "sprained ankle" bit went well as given by Lang, Cole, Harris, and the Misses Raymond and Jesson.

The "kissing" bit went big and was well worked up by Lang, Cole, Gallagher and Miss Raymond.

The bit that pleased more than any other was the "Who, What, Him and He" bit, done by Lang and Gallagher. It is tricky and has to be done right in order to get over. But these boys sure got all that could be had out of it. It was a sure fire go.

The "Aviation" scene, with Lang in the machine and four girls lying stretched out on the wings was the finale of the first part. gave this section of the show a great finish. The effects, both mechanical and electrical, were well carried out and it made a fine big flash.

Harris did an excellent Satan in the "Hades" scene at the opening of the burlesque. In this character, he did a fine piece of acting.

Miss Penney's "Just a Little Bit" number, assisted by the chorus, was well received.

The "motion picture" scene pleased as it was carried out by Lang, Cole, Gallagher, Harris, and Miss Jesson. Lang worked out in the audience in this scene for awhile and got a lot of fun out of it.

Miss Tenny, assisted by Gallagher from one of the boxes, put over a number that called for a big hand.

In the cabaret scene, a pick-out number was introduced in a novel manner. Several of the girls offered singing and dancing numbers that were well received. Talbot has some good material in his chorus. Two girls, one singing "Bubbles" and the other a jazz number, could be developed into an ingenue and soubrette. Both have good voices and are pretty. If Talbot is looking for some new women, why go any further than these girls? Another young lady offered a fine eccentric dance. Lang and Cole worked up plenty of laughs during this scene. Gallagher introduced the girls.

The "Lid Lifters" chorus is composed of many pretty and shapely girls, all well costumed.

The "Lid Lifters" is a clean show, with lots of comedy and catchy songs.—Sld.

PARISIENNE
PRIMA
DONNA

BUNNY DALE
DISTINCTIVE INDIVIDUALITY

ABE REYNOLDS
REVUE

COLUMBIA THEATRE,
WEEK JAN. 12th

STARS OF BURLESQUE

LEW MARKS BROTHERS BERT

With Ed Lee Wrothe's TWENTIETH CENTURY MAIDS

DOT MORTON

SOUBRETTE

MONTE CARLO GIRLS

Bertha Startzman

SOUBRETTE

CABARET GIRLS

SOUBRETTE AND ARABIAN DANCER **ADA MORSE** AL REEVES BIG SHOW
Offers entertained for next season

HY. JANSEN

Getting his share with the correctly named show "THE RECORD BREAKERS"

RAY KING

Best Dressed Straight Man in Burlesque with Bathing Beauties

ROSE HEMLEY

INGENUE

BEAUTY REVUE

VIVIAN LAWRENCE

"VOLCANIC SOUBRETTE"

With Victory Belles Co.

LOU BARRY

SOUBRETTE

BON TONS

VIOLET PENNEY

SOUBRETTE

LID LIFTERS

ALBERTA FOWLER

SOUBRETTE

MONTE CARLO GIRLS

Ethel (Snappy) Shutta

FEATURED COMEDIENNE, WITH THE AVIATORS. Management FRANK LALOR

HARRY MORRISEY

JUVENILE

BEN WELCH REVUE

WM. F. (Billy) HARMS THEATRICAL ENTERPRISES

HOBOKEN, N. J. (Member of T. B. C.)

JACK GIBSON

DOING STRAIGHT AND GOING STRAIGHT

WITH LEW KELLY SHOW

JACK WITTS

"BOSTONIANS"

"As the Mandarin, Acted the Part
As the Author No Doubt Wanted it Played."—
Clipper, Sept. 24.

DONNA HAGE

ED LEE WROTH'S 20TH CENTURY MAIDS

STEVE PAUL

"BROTHER MAHALA"

ROSE SYDELL'S LONDON BELLES

THELMA SEAVELLE

THE HURRICANE SOUBRETTE

3rd Season with "Hip, Hip, Hooray Girls!"

JEANETTE BROWN

INGENUE WITH THE PRIMA DONNA VOICE

With Victory Belles

DOING STRAIGHT

BOBBY BURCH

FRENCH FROLICS

NELLIE CLARK

INGENUE WITH THE BIG VOICE

VICTORY BELLES

FLORENCE DARLEY

STAR AND GARTER SHOW

OFFERS ENTERTAINED FOR NEXT SEASON

A BEAUTIFUL TITLE PAGE



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both in the Song and in the Title Page. Art Critics of prominence are unanimous in conceding this frontispiece as one of the finest examples of its nature.

The profession has stamped this number with their approval as is evidenced by the great number of acts using it.

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"Oh, Caroline, Come Take a Trip On My Aeroline"

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AT B. F. KEITH'S PALACE THEATRE THIS WEEK

CORAL

EDNA

MELNOTTE AND LEEDOM

ARTISTIC NONSENSE

AT B. F. KEITH'S ORPHEUM, BROOKLYN, NEXT WEEK

DIR. ROSE AND CURTIS

BOOKED SOLID

BURLESQUE NEWS

(Continued from Page 29 and on 32)

JOE ROSE PUTS OVER TWO GOOD LAUGHING SHOWS AT KAHN'S

Joe Rose had two good laughing shows down at Kahn's Union Square last week. For a first part he had a revue of well-known artists as they are today and were the last time seen here. He called it "From the Bowery to Broadway."

The show opened with the girls seated at small tables and the principals impersonating popular players now and of the past. Helen Adair did a pretty Loretta Taylor in "Helen O'My Heart."

Wenn Miller was good as Bernard Granville. He sang and danced and presented a neat appearance in a well fitting dress suit.

Norma Bell made up well as Fay Bainter in "East is West," and as a Japanese girl looked the part.

Harry Koler in an impersonation of the late Joe Welch, was excellent. In fact, he did the character so well that he was called back several times.

Joe Rose did the best Joe Weber we have seen in many a long day. His actions and dialect were much like the famous comedian.

Solly Fields was engaged to portray Lew Fields but was unable to do so at the last minute, so it was done by another.

Singing and dancing specialties were offered by chorus girls between those given by the principals. Also, four of Kahn's shapeliest girls were seen, at times, in several poses in union suits on a platform.

Grace Howard, who came into New York last week, jumped into the show on a half hour's notice, to take the place of Hazel Hargis, who failed to show up Monday. Miss Howard was in a number of scenes and went through them as though she had rehearsed for a week. She had two numbers, which she put over with plenty of "pep." Her costumes were dainty and pretty. She was greeted with a fine reception on her entrance.

The "table" bit went over well as given by Rose, Koler, Miller and Miss Bell.

The "sick" bit was well done by Koler, Rose, Miller, and the Misses Howard, Bell and Adair.

The "crying" bit was amusing and had them laughing out front. Rose, Koler, Miller, and the Misses Bell, Adair and Howard were in it.

Miss Bell's wardrobe was pretty and she was in good voice Tuesday afternoon. Miss Adair, the lady with the sweet personality, looked and worked with her usual success.

Koler and Rose handled the comedy exceptionally well, while Wenn Miller took care of the "straight" and juvenile parts.

The "Seminary Girls" the burlesque was called. The numbers and bits offered went over successfully, and were liked.

The house was crowded at the matinee Tuesday.—Sid.

DOING A KELLERMANN

PITTSBURGH, Pa., Jan. 2.—Kate Pullman gave a diving and swimming exhibition during the week in the tank at the Pittsburgh Athletic Club for the society women of this city. Miss Pullman is appearing here this week at a local theatre with Eddie Leonard's "Roly Poly Eyes" Company.

QUITS AT KAHN'S

Hazel Hargis, a new girl at Kahn's Union Square Theatre, quit the company Saturday night. Grace Howard jumped into the cast and played the part.

STAR THREE ASS'N. DANCES

The annual ball of the Star Three Association was held at Saengerbund Hall, Brooklyn, on Tuesday evening of last week.

Harry Lang and the entire "Lid Lifters" company were present, as well as many other burlesque performers. The association is composed of employees, past and present, of the Star Theatre. Billy Gallagher, Charles Myers and Billy Lockhart were the standard bearers.

COLUMBIA BREAKS RECORD

James Cooper's "Roseland Girls" broke all Columbia Theatre records for burlesque last week when they did a little less than \$13,000 on the week. The previous record was held by Al Reeves, done last New Year's week, at \$1.00 top. The record made last week was at a \$1.50 top and only beat Reeves, it is said, by less than \$2,000.

COMPANY GETS PRESENTS

PHILADELPHIA, Pa., Jan. 2.—The members of the "All Jazz Revue" were given a big Christmas party in this city at the Trocadero Theatre. Many presents were exchanged.

Irons and Clamage, owners of the show, gave each member a present. Sam Reider, manager, distributed them.

GOES INTO PICTURES

Ed Rogers, former "straight" and character man in burlesque, is now in pictures. He has been with the Supreme Studios, Flushing, for the past fourteen weeks. His last burlesque engagement was with Chas. M. Baker's "Speedway Girls."

SENT TO HOSPITAL

JERSEY CITY, N. J., Jan. 1.—Elizabeth Huber, a member of the Al Reeves show, was taken suddenly ill at the Majestic Theatre here today. Dr. O'Neal, the house physician, ordered her removal to the Jersey City Hospital.

TALBOT'S DOG STOLEN

Lew Talbot's bulldog Bessie was stolen while he was playing the Empire, Hoboken. Talbot has had the dog for eleven years, and it has been around the burlesque circuit nine times.

MT. MORRIS HAS GOOD WEEK

Herk, Kelly and Damsel's "Cabaret Girls" opened the Mt. Morris house in New York last week and played to about \$5,975. The house had a big lady audience.

JOINS "SPORT GIRLS"

SIOUX CITY, Ia., Jan. 5.—Harry S. La Van arrived here today. He will join the "Sport Girls" this week, replacing Bert Rose.

LETTER LIST

Atkinson, Geo. Farnum, Nat
Anderson, Bob Fitzgibbons, Bert
Bertrand, Frank Ferrari, Martin
Boss, J. C. Golden Girl Co.
Berk & Swan Goldwatter, Chas.
Burkhardt, Wald Huge, W. J.
Burt, C. D. Hammond, Chas.
Bertina, Burt Hamilton, Rbt. C.
Bucher, Burt Hanlon, Bert
Berri & Jonain Harlan, Otis
Christman, Paul Hodden, Clint
Corey Carnival Inskip, Carlos
Shows Johnson, Geo. W.
Crawford B. Jefferson, Cedd
Carey, Leonard Koenig, Joe
Clarke, Billy Lewis, James
Connor, Jas. & Leigh, Lester
Edna Martin & Walters St. Lean & Mc-
Coulter, Fred Morgan, Howard
Cunningham, Billy Moon, Harry
Cummings, Billy Mack, Ernest
Eisenberg, Sam Marsh, L.

Meyers, A. McDonald, J. T.
Ferrari, Martin Malloy, Jack
Golden Girl Co. McKay & Ardine
Goldwatter, Chas. Nichols, Alva
Huge, W. J. O'Connor, Robert
Hammond, Chas. Parker, Hal E.
Bertina, Burt Raphael, Paul
Bucher, Burt Renzetta, Frank
Berri & Jonain Reaves, Geo.
Christman, Paul Silber, Reuben
Corey Carnival Stradford Comedy
Shows Johnson, Geo. W. Four
Crawford B. Jefferson, Cedd
Carey, Leonard Koenig, Joe
Clarke, Billy Lewis, James
Connor, Jas. & Leigh, Lester
Edna Martin & Walters St. Lean & Mc-
Coulter, Fred Morgan, Howard
Cunningham, Billy Moon, Harry
Cummings, Billy Mack, Ernest
Eisenberg, Sam Marsh, L.

Seymour, Harry Clifford, Ruth
Trimmers, Frank Dale, Virginia
Tynen, Brandon Driscoes, Misses
Toiler, Sidney Dale, Violet
Vaughan, L. J. Froehlich, Elsie
Wilton, W. J. & Marta
Wilmeth, Lydia Glasgow, Vivian
Wolfe, Bob Grinolde, Louise
Wallace, Billy Howard, Esther
Ackerman, Bob Jenkins, Chic
Brooks, Will D. Jackson, Anna
Jefferson, Cedd Jenkins, Chick
Koenig, Joe Sterling Saxe
Quarles, Quartet
Leigh, Lester Stanley, Tom
Loehr, Leonard Story, J. L.
Martin, Walter Stewart, Ralph
Curran, Phyllis Collins, Madeline
Colgan, Katherine E. Lochr, Leonard
Leyham, Mrs. Mrs. Mrs.
Lee, Virginia McIntire, Eleanor
Cleveland, Hazel Terry, Janet
Zabell, May Vinal, Edgar A.
Williams, Margaret
Zabell, May Williams, Margaret
Zabell, May

DEATHS OF THE WEEK

VENITA FITZHUGH was killed in Philadelphia early last Thursday morning when an automobile in which she was returning from a New Year's celebration skidded while crossing Pennsylvania Bridge and hurled her sixty feet, to the tracks below. The driver of the machine, whose mother Miss Fitzhugh was visiting, was arrested and held. Edward McCullough, the other occupant of the car, sustained a fracture of the nose. She had been, formerly, an understudy for Kitty Gordon in Victor Herbert's "The Enchanter," and had also appeared in "The Sunshine Girl," "All Aboard," and in "The Marriage Market." It was in the latter production that she first sprang into notice.

ALFRED HALLAM, musical director, died in Roosevelt Hospital last week after a long illness. For the past twenty years he had been director of music for the Mount Vernon and Tarrytown schools and, at the same time, compiled and also composed several books of hymns and choral music and songs. He was born in Rugby, England, sixty years ago, and came to this country in 1893.

SAM BLACK, property man for Chas. Baker's "Sport Girls" company, died December 27 at the Emergency Hospital, Milwaukee, Wis., following an operation for hernia.

WALLACE COMPANY CAST SET

SCHENECTADY, N. Y., Jan. 3.—The second week of the Smythe-Wallace Sam J. Schoninger Players run here showed an improvement over the first, which was capacity. In the company supporting Wallace, who is leading man, are Corrine Cantwell, Edith Potter, Jane Manners, Ida Parks, Blanche Glennon, Charles Stevens, Robert Benjamin, George Tripp, Erroll Eltinge, Louise Lytton, William Howatt and Franklyn MacDonald, the latter being director. It is rumored that they will start a second company at Troy shortly.

PHALEN GETS PLAYS

E. V. Phalen, of Halifax, Nova Scotia, dropped into town last week, and while here bought up several plays, among them "The Woman in Room 13," "Remnant," "The Blue Envelope," "The Country Cousin" and "Roads of Destiny."

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All Special Settings

EDAH TOBE DELBRIDGE & GREMMER

An artistic combination of song and story. Introducing their own song hits:
"KO-KO SAN"; "HASH BROWN BABY GIRL"; and
"KEEP THE SUNSHINE IN YOUR HEART."
Loew Circuit—Dir. JOE MICHAELS

GOOD BYE

TO ALL FRIENDS

I sailed December 27th with my all-star company of 34 artists for a tour of the world. First stop Yokohama, Japan.

Sincerely,

JULIAN ELTINGE

Haunting, Dreamy, Sensational ♫ **SWEET HAWAIIAN MOONLIGHT** ♫ Waltz Song Success

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BEN

BILLIE

Mowatt AND Mullen THE SUNBRITE PAIR

Material by James Madison

Dir. Pete Mack

Murray Lesslie

The Irresistible Humorist

Direction BROOKS, MORRIS & FREEMAN

SAM WILSON

The only colored Entertainer singing Hebrew songs and telling stories.

MULLINI SISTERS present

THE SIX ROYAL HUSSAR SISTERS

in a Melange of Music and Song

REPEATING THEIR TRIUMPHANT SUCCESS IN THE EAST

BACK AGAIN

DICK Knowles & MAE White

In "My Policy" by Al. W. Johnson

Direction: Arthur Klein

DRAMATIC AND MUSICAL PEOPLE ATTENTION!

This office has opened an artists' directory for all people out of work, and for shows in need of people. Unemployed people in above lines write us that we may list you. Attractions in need of people write us. We handle everything but Vaudeville, booking the N. E. States and Canada. Give us a trial.

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Material now being successfully used by
McIntyre & Heath, Al Jolson and others.

Allen & Moore

"THE HAPPY COUPLE"

BURLESQUE NEWS

(Continued from Page 30)

HELPS RESCUE GIRLS

Billy Perrano, property man of the Empire Theatre, Brooklyn, helped to rescue ten girls at a fire which destroyed a four-story building a few doors from the theatre last week.

The girls were working in one of the upper floors when the fire started and, going down the fire escape, found that the lower ladder was missing. They were about to jump to the ground when Perrano climbed on the shoulders of Detective Michael Reardon and passed the girls safely to the ground.

NAS LAVENE CLOSES

Nas Lavene has closed as advance man of the Stone & Pillard show, and left New York Sunday for Toronto, where he will again take over the treasurership of the Star Theatre.

CLARK NO BETTER

There is no material change in the condition of Peter S. Clark, who is confined to his home, suffering from a relapse of his recent illness.

HAS NEW SOUBRETTE

SIOUX CITY, Ia., Dec. 28.—May Lorimer opened here to-day as soubrette of the Edmond Hayes Own Show, replacing Ruth DeNice, who closed with the company last night in Minneapolis.

SHOW HAS NEW DIRECTOR

BALTIMORE, Md., Jan. 5.—J. R. Burk has replaced Andrew Byrne as musical director of "Some Show" at the Gayety here.

PLAYED TO \$1,354

PATERSON, N. J., Jan. 1.—The "Beauty Trust" played to \$1,354 in three shows at the Orpheum here, Dec. 1. They beat Watson's show, playing Brooklyn, by more than \$250 on the day.

ROUTES OF SHOWS

(Continued from Page 27)

Star and Garter Show—Orpheum, Paterson, 5-10; Majestic, Jersey City, 12-17. Step Lively Girls—Star, Cleveland, 5-10; Empire, Toledo, 12-17. Twentieth Century Maids—Jacques, Waterbury, 5-10; Hurtig & Seamon's, New York, 12-17. Victory Belles—Empire, Newark, 5-10; Casino, Philadelphia, 12-17.

AMERICAN WHEEL
All Jazz Review—Star, Brooklyn, 5-10; Plaza, Springfield, 12-17. Aviator Girls—Empire, Cleveland, 5-10; Cadillac, Detroit, 12-17. Broadway Belles—Majestic, Scranton, 5-10; Armory, Binghamton, 12-14; International, Niagara Falls, 15-17. Beauty Revue—Grand, Worcester, 5-10; Howard, Boston, 12-17. Bathing Beauties—Broadway, Camden, 5-8; Grand, Trenton, 9-10; Trocadero, 12-17. Blue Birds—Empire, Hoboken, 5-10; Star, Brooklyn, 12-17. Cabaret Girls—Majestic, Wilkes-Barre, 5-10; Majestic, Scranton, 12-17. Cracker Jacks—Gayety, St. Paul, 5-10; Gayety, Minneapolis, 11-17. Dixon's Big Review—Park, Indianapolis, 5-10; Gayety, Louisville, 11-17. Edmond Hayes' Show—Century, Kansas City, 5-10; Tulsa, Okla., 11-16. Follies of Pleasure—Haymarket, Chicago, 5-10; Gayety, Milwaukee, 11-17. French Frolics—Armory, Binghamton, 5-7; International, Niagara Falls, 8-10; Star, Toronto, 12-17. Girls From the Follies—Victoria, Pittsburgh, 5-10; Penn Circuit One Nights, 12-17. Girls From Joyland—Gayety, Milwaukee, 5-10; Gayety, St. Paul, 11-17. Girls-Girls-Girls—Standard, St. Louis, 5-10; Park, Indianapolis, 11-17. Grown-Up Babies—Gayety, Newark, 5-10; Broadway, Camden, 12-15; Grand, Trenton, 16-17. Jazz Babies—Gayety, Louisville, 5-10; Empress, Cincinnati, 12-17. Kewpie Dolls—Cadillac, Detroit, 5-10; Englewood, Chicago, 11-17. Lid Lifters—Plaza, Springfield, 5-10; Grand, Worcester, 12-17. Midnight Maidens—Gayety, Baltimore, 5-10; Folly, Washington, 12-17. Mischief Makers—Mt. Morris, New York, 5-10; Majestic, Wilkes-Barre, 12-17.

Monte Carlo Girls—Bijou, Philadelphia, 5-10; Mt. Morris, 12-17. Oh, Frenchy—Olympic, New York, 5-10; Gayety, Brooklyn, 12-17. Pacemakers—New Academy, Buffalo, 5-10; Empire, Cleveland, 12-17. Pat White Show—Gayety, Brooklyn, 5-10; Gayety, Newark, 12-17. Parisian Flirts—Gayety, Minneapolis, 5-10; Gayety, Sioux City, 11-16. Razzle Dazzle Girls—Empress, Cincinnati, 5-10; Lyceum, Columbus, 11-17. Record-Breakers—Star, Toronto, Can., 5-10; New Academy, Buffalo, 12-17. Round the Town—Lyceum, Columbus, 5-10; Victory, Pittsburgh, 12-17. Sliding Billy Watson Show—Washington, 5-10; Bijou, Philadelphia, 12-17. Social Follies—Open, 5-10; Standard, St. Louis, 11-17. Some Show—Penn Circuit, 5-10; Gayety, Baltimore, 12-17. Sport Girls—Gayety, Sioux City, 4-9; Century, Kansas, 11-17. Stone & Pillard Show—Empire, Providence, 5-10; Olympic, New York, 12-17. Sweet Sweetie Girls—Englewood, Chicago, 5-10; Haymarket, Chicago, 11-17. Tempters—Howard, Boston, 5-10; Empire, Providence, 12-17. World Beaters—Trocadero, Philadelphia, 5-10; Empire, Hoboken, 12-18.



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MOTION PICTURES

SEVENTEEN JOIN NEW EXHIBITOR ASS'N

QUIMBY BACK FROM TRIP

With seventeen franchises definitely awarded, and a half score or more other exhibitors ready to come in, the Associated Exhibitors, Inc., has become an established fact. Director of Exchanges Fred C. Quimby, of Pathé, returned last week from an extended trip throughout the country in its behalf.

The seventeen that have come into the new organization, according to Mr. Quimby, represent some of the biggest and best known exhibitors in the country. They are: Lubliner and Trinz, of Chicago; Harry Crandall, of Washington; Mike Shea, of Buffalo; Paul Gustanovic, of Cleveland; the Merrill Theatre Company, of Milwaukee; Ruben and Finkelstein, of Minneapolis; Harding and Coen, of Omaha; America Theatre, of Denver; Harris and Ackerman, of Salt Lake City; San Francisco and Los Angeles; Clemmer and Lambach, of Spokane and Portland; the Clemmer Theatre of Seattle; Sam Harding, of Kansas City; Olsen and Sourbier, of Indianapolis, and J. H. Cooper, of Oklahoma City.

"The association is being formed for the purpose of buying big independent productions, contracting with stars and producers for their productions, etc., in order to fortify franchise holders' theatres with the best class of product and as a protection against possible pernicious combines," said Quimby in discussing the new organization.

The association will have a general manager and the home office will be in New York. At this office will be conducted the business affairs of the organization. First meeting will be held in January, at which will be elected president, a board of directors and a purchasing committee. The purchasing committee will negotiate and contract with producers, stars and independent productions.

"The sole purpose of the association is to eliminate the middle man by bringing the producer, star, director and independent seller of big State rights features into direct contact with the exhibitor," said Quimby. "And, supplementary to this, its object is to prevent, fight and overthrow any attempt at monopoly. Domination in this field seems to be the ambition of certain individuals. Such domination would mean that eventually the exhibitor would be compelled to turn over his theatre to the dominating element. It is obvious that with one concern in control of all the stars, producers and a large percentage of the theatres in the United States it would have those outside of the combination absolutely at its mercy. In the early days of this industry the exhibitor had nothing to say as to what pictures he would run or what admission prices he would charge. Furthermore, if he ran any outside product his entire service would be cancelled. Inasmuch as there was not enough outside service in the business to satisfy the demand, the man who wanted to stay in the exhibiting business had to play the game according to the rules of the dominating element. It is to prevent the evils of that day and period that the Associated Exhibitors, Inc., had been formed."

ANITA STEWART TO START WORK

The Anita Stewart Company will soon start work on its first national picture, "The Fighting Shepherdess," by Caroline Lockhart. She will play the leading role and will be directed by Edward Jose.

SEVERAL GOLDWYNS COMING

As a result of plans which have matured during the past six months, Goldwyn Pictures Corporation is able to announce definitely what exhibitors will get during 1920. Among the offerings are: "The Cup of Fury," by Rupert Hughes; "The Street Called Straight" and "Earthbound," by Basil King; "Dangerous Days" and "The Amazing Interlude," by Mary Roberts Rinehart; "The Tower of Ivory," "Perch of the Devil" and "Partners of the Night," by Leroy Scott; "The Penalty," by Gouverneur Morris, and others.

DAY GOES WITH INTERNATIONAL

Harry Day, well known as a promotion expert, has been engaged by the International Film Service, Inc., to reorganize and take entire charge of the advertising and publicity department. He is coming to International from Realart.

Previous to being with Realart, Day had been with the Paramount Pictures Corporation, now the Famous Players, and also was one of the pioneers in the Exhibitors' Service.

BLACKWELL IN CONTEMPT

Because Carlyle H. Blackwell failed to pay \$1,300 alimony due Mrs. Ruth H. Blackwell, under an order signed two years ago awarding her \$110 a month pending a suit for separation, he must appear before the Supreme Court following an order signed last week by Justice Greenbaum, to show cause why he should not be punished for contempt.

WILLIAMS STARTS "CAPT. SWIFT"

Earl Williams has started active work on "Capt. Swift," Vitagraph's screen version of the play of English society life by C. Hadden Chambers. The cast has been completed and includes Alice Calhoun, Florence Dixon, Adelaide Prince, Barney Baxter, Arthur Barry, James O'Neill and others.

FILM PAPER CHANGES HANDS

The Interstate Film Review, devoted exclusively to the interests of exhibitors and the motion picture industry in the States of Illinois, Indiana and Wisconsin, has been purchased from Jacob Smith by Willis, Eckels and Mack of Chicago. Beatrice Barrett will be retained as editor.

"STARVATION" TO BE SHOWN

"Starvation," the war picture describing the work of Herbert Hoover and the American Relief Association in feeding the countries of Europe, is scheduled to make its premiere at the Manhattan Opera House on Friday, Jan. 9.

WERTHEIMER BUYS SPECIAL

E. Wertheimer has purchased Robert McLaughlin's big special, "The House Without Children," for the British Isles. He plans giving special presentations of the picture in the principal cities of the United Kingdom.

FRANKLIN SIGNS CONTRACT

Harry Franklin last week signed a long-term contract with Universal to supervise a number of special productions. His latest Universal direction is "Rouge and Rich," in which Mary McLaren is starred.

DEMPSEY SERIAL NAMED

The title of the fifteen episode serial which Jack Dempsey, heavyweight champion of the world, is now making at the Brunton Studios, California, is "Daredevil Durant."

PICKFORD DIVORCE WITHDRAWN

Lottie Smith Rupp, movie actress, whose stage name is Lottie Pickford, brought suit against her husband for divorce last week but later withdrew it.

MARCUS LOEW BUYS THE METRO

At a price reported to be around the \$5,000,000 mark, Marcus Loew, acting for Loew's, Inc., has taken over the Metro Film Corporation, producing plants and exchanges included. Actual change of control is said to be scheduled to go into effect February 1, with Richard Rowland, the present president, remaining in charge and working in co-operation with the Loew, Inc., directors.

The acquisition of Metro marks Loew's first invasion of the motion picture producing field. Ever since he became an important exhibitor and motion pictures of five-reel length grew in importance, he has been urged by friends to enter the producing field. But he steadfastly refused. He was merely waiting, however, for the proper opportunity to come along to enter it right. He secured this chance when he became a purchaser of Metro stock.

Metro have several important stars under contract, all of whom remain with the present organization. They include Nazimova, May Allison, Viola Dana and Bert Lytell. It also distributes Taylor Holmes' pictures, and will soon release a series of Jack London stories, with Mitchel Lewis as star. Another Metro star rapidly coming forward is Alice Lake, who will be developed by the new organization.

The purchase does not interfere in any way with Metro's business affairs, which will be conducted as heretofore. Nor does it affect Metro's dealings with other exhibitors, who will continue to be served as they have been. The advantage comes in having a wide means of distribution under the best possible conditions and unlimited capital and scope for the producing of better pictures.

Metro Pictures Corporation last week signed a contract with Arthur H. Sawyer and Herbert Lubin for the distribution of five special features to be made by that concern, S-L Pictures, Inc.

These pictures must be made in the Metro studios, with all-star casts and well known directors. Although no announcement to that effect has been made, it is reasonable to suppose that Metro may even have a hand in the picking of the latter. The five features are to be distributed through Metro's exchanges all over the world, which means that Metro has the world rights to the pictures.

The scripts of these pictures are to be taken from big Broadway hits or famous novels, and no purchase price limit has been fixed. The pictures are to be exploited and advertised jointly by the departments of Metro and S-L. A publicity campaign is now being worked out for them.

The announcement of the signing of this contract comes as a surprise, inasmuch as no one was aware of the fact that S-L contemplated such a move.

REALART TAKES LEASE

The Realart Pictures Corporation has secured a ten-year lease on the property at 812 South Olive street Los Angeles, Cal., and will erect a building, to cost \$100,000, on the site. It will be shared jointly with Pathé. Work will begin March 1.

GOLDWYN BUYS SCRIPT

"The Return of Zanzi," by Lawrence McCloskey, has been purchased by Goldwyn Pictures Corporation, and will be used as a starring vehicle for Madge Kennedy.

TWO TALMADGES ON B'DWAY

"When the Clouds Roll By," with Douglas Fairbanks, at the Rialto this week. A Harold Lloyd comedy, "From Hand to Mouth," and the Rialto Magazine are also shown.

At the Rivoli, Norma Talmadge is featured in "She Loves and Lies," supported by Conway Tearle, Octavia Brooke, Phillips Tead and Ida Darling. "Go West, Young Woman," a Christie comedy, and the Rivoli Pictorial, are included in the program.

Norma Talmadge is also featured at the Strand during the current week in "A Daughter of Two Worlds," adapted from the novel by LeRoy Scott. Harold Lloyd in "From Hand to Mouth" is also shown.

FOX FILMING BURGESS NOVEL

"Find the Woman," the novel by Gelett Burgess, is being filmed by William Fox at College Point, with George Walsh as the star. George Beranger is directing the film, assisted by Andrew Culp. The camera work is being handled by Charles Gilson.

Doris Reid is playing opposite Walsh in a cast including Pauline Garon, now appearing in "Buddies"; L. R. Wolheim, Will Dudd, Walter Mann, Jack Raymond, Warren Cook, Cedric Ellis and Jack Hopkins.

FIRST KAUFMAN WEEKLY DONE

The first picture in the Herbert Kaufman Weekly, entitled "Little Red Riding Hood," to be released by Select, is finished and will be ready for exhibitors soon. It is the story of a young girl who is lost through ignorance. The featured player is Betty Hilburn, supported by a competent cast which includes Albert Hackett, Margaret Seddon, Philip Van Loan, Marvin Kann and Emil La Croix. The pictures will be directed by Burton George.

PATHE NAMES BUSINESS WINNERS

The prize winners in the better business report competition held amongst the Pathé branch offices during "Quimby Tribute Month," were W. A. Aschmann, of Milwaukee, who took first prize, a \$1,000 platinum diamond ring; C. A. Taylor, Buffalo, winner of second prize, a \$500 platinum diamond ring, and R. S. Shrader, of Indianapolis, winner of the special prize, \$1,000 in cash.

PLAYERS TO BUILD CHURCH

The motion picture players of southern California are to have a handsome church erected soon, to be paid for by their contributions of \$100,000. It will be called the Church of St. Mary of the Angels, and its pastor will be Rev. Neal Dodd.

NEW ARBUCKLE COMING JAN. 11

"The Garage," Fatty Arbuckle's newest Paramount-Artcraft, will be released on Jan. 11. According to the Famous Players-Lasky Corporation, "The Garage" is the best comedy Arbuckle has ever done. Molly Malone and Buster Keaton are in the supporting cast.

ARTHUR LOEW GIVEN DINNER

In view of his coming marriage to Mildred Zukor, daughter of Adolph Zukor, Arthur Loew, son of Marcus Loew, was entertained by a group of his friends at a bachelor dinner Sunday night at Reisenweber's.

METRO WORKING ON FIVE

Five productions are now under way at the Metro studios in Hollywood, three of which were started in one day. They are "Alias Jimmy Valentine," "Judah," "Shore Acres," "The Hope" and "Old Lady 31."

INCE ENGAGES VEILLER

Bayard Veiller, author of "Within the Law," and the "Thirteenth Chair," has joined the Thomas Ince scenario department.

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CAPITOL

Somewhat, we are led to expect a great deal from the Capitol. Maybe it is Ned Wayburn that causes one to look forward to a maximum of entertainment at this house; in fact, we'll say it is. But, in his present offering, which he pleases to call "Ned Wayburn's Song Scenes," there is very little that lingers in the memory by reason of its worth.

Jim Toney no longer presides as jester in chief, as he did hitherto in the essentially melodious "Demis-Tasse Revue." And although he is a comedian of high calibre, one, in fact, who could easily grace and add lustre to the average musical show, it cannot be said that he was conspicuous here by reason of his absence. For graceful quip and subtle comment are not for this house.

The most noticeable feature of the "Song Scenes" is the lack of tunefulness of the numbers, for the most part. Nor is the scenic investiture as imaginative or artistic as in the former show. However, "The Seven Wonders of the World" number, rendered by Frank Johnson and Donald Kerr, assisted by fourteen youthful and pretty maidens, was effective. The setting is a huge inkwell-calendar, from whose interior the girls emerge successively as the first seven days of the month are indicated. A happier note might have been struck in this number if the background of the setting were not so funeral.

The best number of all was "Dardanella," sung and danced by Donald Kerr, Pearl Regay, Lucille Chalfant, Frank Johnson, The White Way Trio and the girls. There is something beguiling about the admixture of strange melody and odd rhythms in this tune.

"The Captive," dance by Evan Burrows Fontaine, has been seen so often here and hereabouts that further comment about it is unnecessary, except that we think it about time that Miss Fontaine danced something new.

The Le Grohs scored deservedly with their acrobatic novelty. Lucille Chalfant was in excellent voice in the solo number that she sang and the "Louisville" number, sung by Pearl Regay and the White Way Trio, gave Wayburn a chance to put over one of his favorite stunts, ensemble buck dancing; with sparks flying from the dancers' heels. In the old days, Wayburn himself was a buck dancer, which may or may not account for this number.

"Darktown Dancing School" and "On the Road to Mandalay" were sung respectively by Donald Kerr and Frank Johnson.

The setting, especially the back drop, had a familiar look about it. Since when, Messrs. Wengen and Wayburn, have Scotland's highlands taken on the aspect of Arizona's sun-reddened peaks? The answer to which probably is: since there was a number in the last show called "Arizona."

We were also reminded of the last show in the finale number called "Say it with Flowers." The setting contains the same spiral staircase tower used so effectively in

the rendition of the very tuneful "Come to the Moon" number.

The feature picture is a Metro production called "Should a Woman Tell?" in which Alice Lake is the featured player. Our answer is she shouldn't, because it's nobody's business, not even her husband's. But, of course, if a pretty young girl likes a rich woman's nephew too well, why, it is entirely up to her to tell about the "little affair" which she probably enjoyed at the time, too. Otherwise, why would she have suffered herself to be, etc. Anyhow, there are some beautiful sets and scenes in the picture. But the story's hardly worth the splendid production; it's thin, to say the least.

The balance of the film program included an always worth while Prizma, a news reel, Hy Mayer's Travologe and a Jimmy Aubrey comedy called "Dames and Dentists."

Nathaniel (erstwhile yclept Nat) Finston, wielding the baton while his Symphony Orchestra rendered a group of classical numbers by Delibes and Thomas, received deserved applause for the spirited manner in which he led his musicians.

M. L. A.

FILM FLASHES

Doris Pawn will soon return to the screen in "The Best of Luck," with Will Rogers.

Corinne Grant, for four years a Pathé star, is leaving the screen to become a co-ed in the University of California, where she will take up the drama.

Lillian Webster, formerly with Universal and Pathé companies, has been engaged by Montgomery and Rock as their leading lady.

Alfred Tanzer, who for over a year has been on the staff of the Chicago office of the United Picture Theatres of America, has been promoted to the management of the Detroit office by President J. A. Berst.

Florence Reed will be directed in her next United Theatres of America feature by Richard Ridgley.

"An Afternoon Miracle," by O. Henry, is being filmed on the Mexican border near Tia Juana by Vitagraph with Jay Morley and Virginia Nightingale playing the leading roles.

Work on the Universal serial "The Moon Riders" has been halted by the illness of Art Accord, featured player.

George Hively, Universal scenario writer, has set sail for Japan to finish up "The Petals of Lao Tze."

Dorothy Davenport will return to the screen in "The Fighting Chance."

Agnes Ayres left last week for the coast to appear in the next Cecil De Mille production.

A remarkable cast has been selected for "The Woman God Sent," including Joe King, John P. Wade, William Gedgeon, William Frederick, Duncan Penwarden and Robert Lee Keeling.

Melville Hammett has been placed on the scenario staff of Selznick Pictures to assist John Lynch, the editor.

Walter McGrail has signed a long term contract to appear in Selznick pictures.

Ralph Ince will play the leading role in "The Law Bringers," one of the new Selznick productions.

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